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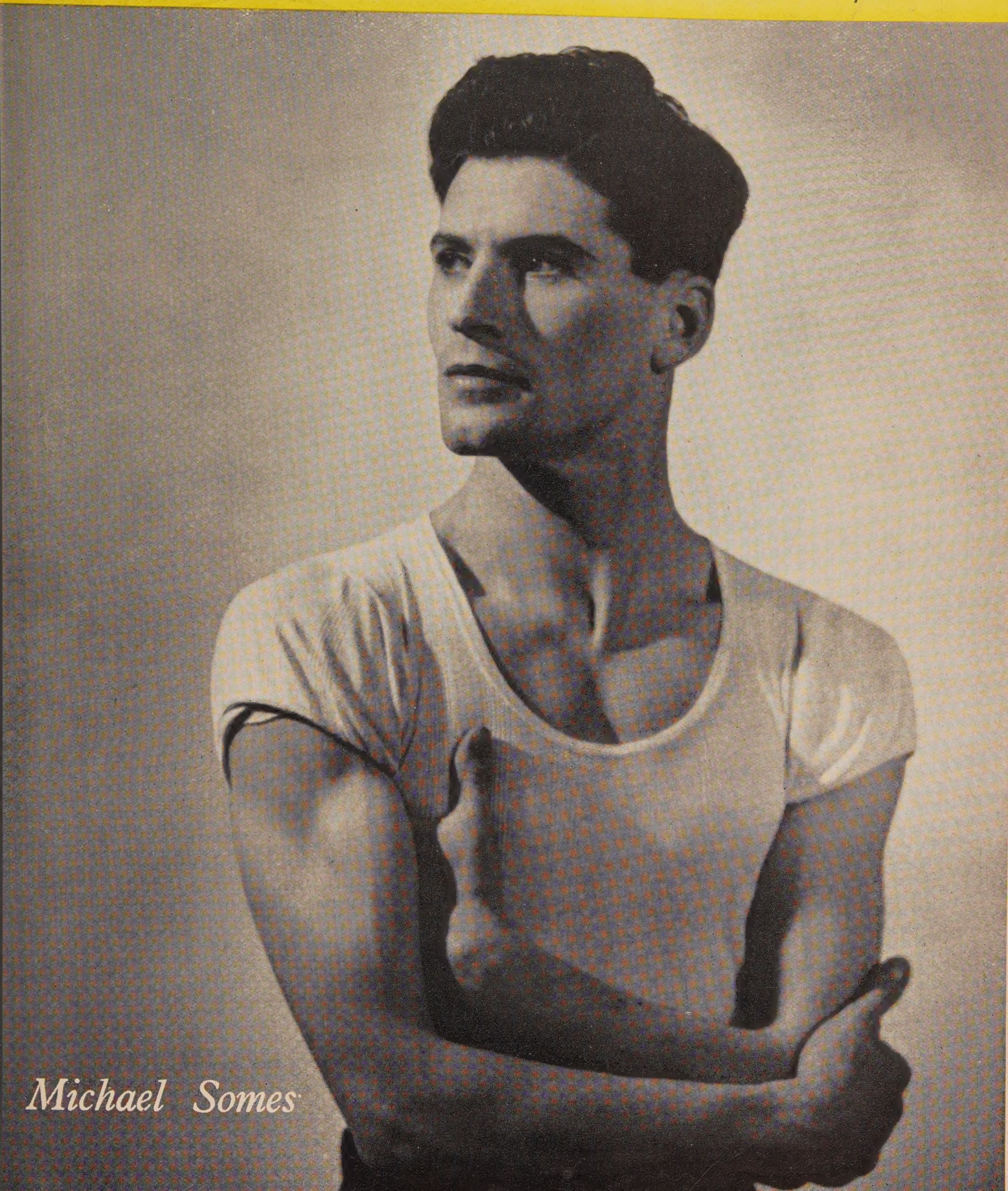

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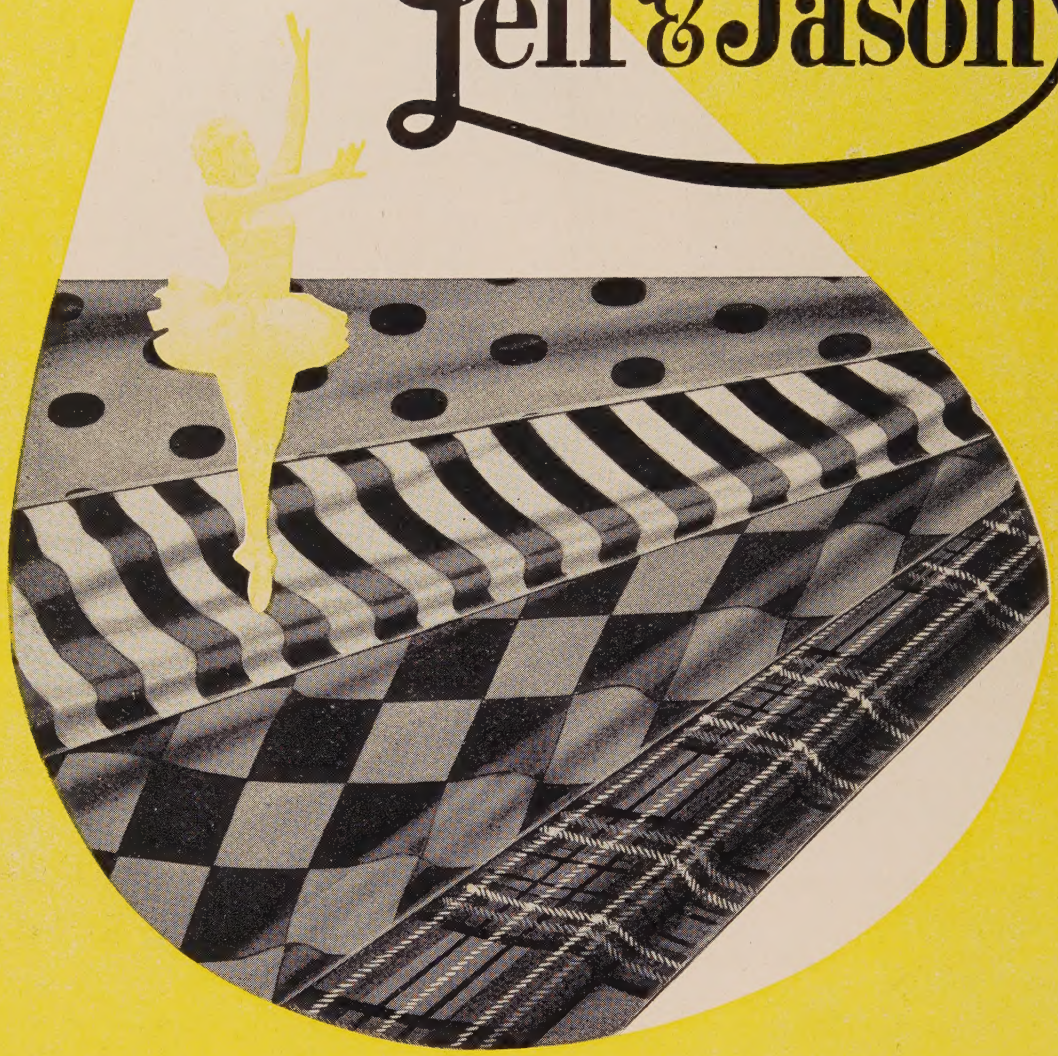

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March, 1951 Vol. 2. No. 3

Dance and Dancers

Editor: PETER WILLIAMS

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SIR CHARLES B. COCHRAN'S exit from this stage of life was not of a kind that anybody could wish for the man who had been responsible for bringing so much pleasure to so many millions. With his passing, one of the most colourful chapters in the history of the theatre ends. For me, as for many thousands of others, it means the dissolution of a symbol that stood for all that was best in every branch of the theatre. Those who have only come to the theatre since the last war can have no idea of the respect and glamour that surrounded a "Cochran show". His great era ended with the German invasion of Poland.

He was first and foremost a showman in the truest sense of the word—from boxers to roller-skating carnivals, from morality plays to musical comedies, he presented them all. But the great difference between him and others who used the title, was that he did everything in perfect taste; in his life he lost thousands of pounds in order to give the world something that was better and finer and so that great artists should have the setting that was worthy of them.

Had he devoted his genius entirely to ballet there is not the slightest doubt that the art would have been on a far higher artistic level than it is today. Ballet featured largely in his presentations and it was an integral part of his many beautiful revues. Today when we are used to seeing famous dancers and choreographers in every musical it is taken as a matter of course; in the 'twenties and 'thirties it was startling to find artists such as Nemchinova, Nikitina, Massine, Lifar and Woizikovski dancing in revue ballets that would be hailed as masterpieces in any repertoire today.

In these revues, many world-famous stage designers had their first chance—Christian Bérard, Cecil Beaton, Oliver Messel, Rex Whistler and Doris Zinkeisen.

Massine made several ballets for the Pavilion revues; Lifar created *La Nuit* with a Sauguet score and Bérard decor; Lord Berners composed the music for *Luna Park* to Christopher Wood designs. Frederick Ashton danced and created ballets for the Trocadero shows, and his delightful *First Shoot* for *Follow the Sun* had Beaton decor and a Walton score.

Cochran had a natural love for the dances of Spain and made a point of having them in every revue. He brought Argentina to this country, and he made it a stipulation that, when he brought the Diaghilev company to Princes theatre, a *Cuadro Flamenco* should be in the programme. Thus it was that London first saw flamenco dancing against a Picasso decor. Diaghilev was very anxious for him to put on the *Sleeping Princess*, but owing to the loss that he had sustained over the Princes season he had to regretfully decline. Had this great classic been presented under Cochran's banner, who knows but that the whole history of ballet in our time might have been altered.

When I was writing last month about the complete lack of artistic directors (February issue, page 11) in the world today, I could have substituted the words "showman" for "artistic director". It is showmanship that the ballet lacks, it is all too precious. People are apt to forget that art in the theatre should also be of the theatre—there is a world of difference between those two little prepositions. It is the loss of the showman that the world mourns and the Fabergé egg of life loses more of its ornamentation.

THE chance that Cochran gave to young designers and composers, makes one realise what little chance these people have of getting their work seen and heard. Dancers can go to class and give an audition and it is all very easily managed. People complain that ballet is a closed shop for designers and composers and that every time we get a new work the same old names are trotted out. There is some cause for complaint though the new creations are so few and far between that even at the best of times could only the smallest percentage, of those with talent, be employed.

When there are so many councils whose apparent aim is to encourage the arts it seems that there could be an office or board whose job it would be to look at anybody's designs or listen to their scores. Obviously a vast amount of rubbish would have to be waded through, but the occasional pearl would make it all worthwhile. The council could then have a record of those with promise, and help to place their work in the most suitable way both here and overseas.

Many people have asked us to give further details about the life of Ninette de Valois who was made a Dame Commander of the British Empire in the New Year's Honours.

EDRIS STANNUS was born in Ireland on June 6, 1898. She studied with many teachers and remained with Cecchetti for five years. First danced on the stage in the 1914 Lyceum pantomime. Joined the Diaghilev company in 1923 and quickly rose to soloist rank changing her name to Ninette de Valois. After she left that company in 1925 she made several guest appearances, notably as the Hostess in Nijinska's *Les Biches*. In the following year she opened an Academy of Dancing in London and shortly after that was approached by Lilian Baylis to give classes and arrange dances for the Shakespeare plays at the Old Vic. In 1928 she mounted her first ballet to Mozart's *Les Petits Riens*. The great success of this lead to other productions. In 1931, De Valois closed her academy and started a school in the newly-built Sadler's Wells Theatre that was run by Miss Baylis in conjunction with the Old Vic. In the same year De Valois created for the Camargo Society what must be considered the first major English ballet—*Job*. This had a fine score by Vaughan Williams. The school at Sadler's Wells supplied the dancers for the opera but gradually this turned into a ballet company which gave two performances a week. At these performances, she created a number of works, several of which have survived to this day—*Haunted Ballroom* (1934), *The Rake's Progress* (1935), *The Gods Go a-Begging* (1935), *Checkmate* (1937) and *The Prospect Before Us* (1940). Since when she did little choreography, owing to all her other duties, until last year when she mounted *Don Quixote*. Her other duties consisted of organising the company of which she is director; and starting a junior company in much the same way that she originally started the first one. Today, as director of both Sadler's Wells Ballet at Covent Garden and also Sadler's Wells Theatre Ballet at Sadler's Wells Theatre, she controls the most powerful ballet organisation outside Soviet Russia. In her lifetime she has seen, and been responsible for, the remarkable rise of British ballet to the foremost position in the world.

Dame Ninette as Webster, the maid, in Ashton's Wedding Bouquet *taken by Baron at the 21st birthday performance at Sadler's Wells on May* 15, 1950.
(*From* Baron at the Ballet *published by Collins*)

Ballets by De Valois include :—

1928	*Les Petits Riens*
	The Faun
1929	*Hommage aux Belles Viennoises*
1930	*Suite de Danse*
1931	*Creation du Monde*
	Cephalus and Procris
	Job
	Fete Polonaise
1932	*The Nursery Suite*
	The Origin of Design
	Douanes
1933	*The Birthday of Oberon*
	The Wise and Foolish Virgins
1934	*The Haunted Ballroom*
	Bar aux Folies-Bergere
	The Jar
1935	*The Rake's Progress*
	The Gods go a-Begging
1936	*Prometheus*
1937	*Checkmate*
1938	*Le Roi Nu*
1940	*The Prospect Before Us*
1941	*Orpheus and Eurydice*
1950	*Don Quixote*

Contributors

CLIVE BARNES, who regularly contributes to DANCE AND DANCERS, was once editor of the Oxford University ballet magazine *Arabesque*. This month he writes about the new organisation Ballet Workshop (pages 6 and 7).

SONNY COHEN is a South African writer who contributes an article about that great South African ballet personality Cecily Robinson (page 9).

JOHN CRANKO, resident choreographer at Sadler's Wells, tells how his ballet *Sea Change* first saw the light of day (page 10).

DAVID HUNT, who used to be a dancer with the Rambert Ballet, writes about three ballet films shown recently in London (page 16).

DAVID RAHER, the American dancer, who under the name of Jay Price has contributed many articles to DANCE AND DANCERS writes about the complications that are attendant upon tutu-making (pages 8 and 9) and also the Dancers You Should Know (page 17).

BENT SCHØNBERG, our Scandinavian correspondent, tells about the production of *Romeo and Juliet* at the Royal Theatre in Copenhagen (page 15).

EVAN SENIOR, our regular music critic, writes about recorded music (page 11).

Cover Story

Our cover by Hans Wild shows the prinipal male dancer of The Sadler's Wells Ballet, Michael Somes, in practice costume.

Born in Gloucestershire in 1917, he got his first ballet training from Miss Catherine Blott in Weston-Super-Mare, and also from Espinosa who used to come down to Bristol to give classes. In 1934 he won a scholarship to the Sadler's Wells school and was the first English male dancer to achieve this distinction. He showed great progress and attracted attention on account of his remarkable elevation. He was soon taken into the ballet company. He had his first solo role created for him by Frederick Ashton in 1937—that of the Young Man in *Horoscope*. As the boy (ruled by the sun in Leo and the moon in Gemini) in love with the girl (ruled by the sun in Virgo and the moon in Gemini) he immediately created an impression. The girl in this work was played by Margot Fonteyn and it marked the beginning of a long partnership which is even stronger today. This followed with further roles created for him by Ashton—The Bridegroom in *The Wise Virgins*, and the Lover in *The Wanderer*. His career as a dancer was temporarily checked when he served in the British Army during the war. On his return to the Sadler's Wells Ballet in 1945 he had the misfortune to injure his leg, but had recovered sufficiently by 1946 to create the principal male role in Ashton's *Symphonic Variations*. Since when he has gone quietly from strength to strength until today he is one of the principal English male classical dancers. He has a fine manly and noble appearance which makes him ideal for the people of high rank whom he usually has to portray, such as Prince Siegfried in *Lac des Cygnes*, Prince Charming in *The Sleeping Beauty*, and Albrecht in *Giselle*. Besides *Symphonic Variations*, he is particularly good in Massine's *Mam'zelle Angot*, Ashton's *Scenes de Ballet*, and Balanchine's *Ballet Imperial*. His first attempt at choreography was *Summer Interlude* for the Sadler's Wells Theatre in 1950 and is one of the most popular works in that repertoire. Although he has no further new works in mind, at the moment, he hopes to be able to continue in a field in which he shows such promise.

Next month

COVER OF MOIRA SHEARER

OPINIONS AND PHOTOGRAPHS OF NEW BALLETS—

THE PROSPECT BEFORE US
MISS JULIA
MEDEA
STONE PORTALS
TWO AURORAS

DIAGHILEV'S IMPRESSARIO

THE CHOREOGRAPHY OF ASHTON

All the usual features including Music Page, Dancers You Should Know, Curtain Up, New Books and Records, News from all parts of the world. Even more new features and plenty of new photographs.

New hope for

On January 14, 1951, Ballet Workshop gave its first performance at the Mercury Theatre London. The aim of this enterprise is to give choreographers, composers, and designers, a chance to do the work upon which large profit-making companies refuse to risk money. The presence of Ballet Workshop should give hope to all those who feel frustrated in their attempts to get their works before the public; it is also an opportunity for those experienced in the arts of ballet, to experiment in new fields and get out of the groves into which the commercial theatre so firmly forces them. An enterprise of this kind has been badly needed for a long time and it is to be hoped that it will gain the support of both artists and public alike.

Joan McClelland (Lady Poltragrue), Michael Holmes (The Rector), and Kenneth Smith (The Devil) in Michael Holmes' ballet, On Lady Poltagrue—A Public Peril.

by
Clive Barnes

IF you want to be a painter, get a brush, paints, a canvas, and start painting. If you want to be a composer, get some manuscript paper, a pen, and start composing. In both instances you will find it helpful to take lessons. The materials with which a choreographer practises his craft are dancers; they cannot be bought, like paints and canvas, in a shop. The raw material which you would have to use to gain mastery over your medium is more precious than uranium. On top of this there is no one to give you lessons; in fact you have to learn from the experience which you are virtually debarred from obtaining. If you want to be a choreographer, forget it!

But say you are unable to forget it. Say you feel that you must attempt choreography. What then? Well in the first place you have to prepare yourself both as a dancer and as an artist. You have to learn everything you think a choreographer should know, which includes a wide knowledge of dancing, music, a good knowledge of painting, sculpture, architecture, and the history of costumes and manners. You can also invent a few simple dances for yourself. You have now got as far as you ever will without using dancers, and you are ready to produce your first apprentice ballet. This is rather more difficult.

Three courses are open to you. You can form your own company, but this while needing great confidence and a considerable sum of money, is likely to prove disastrous both to yourself and to the unfortunate dancers who have been lured to join you in the enterprise. You can mount a ballet for a ballet club, but this although innocuous, implies working with amateurs in unprofessional surroundings. The remaining course, of mounting a work for a ballet company, is extremely difficult. Most companies in England are commercial undertakings, although some have a small Arts Council subsidy. New ballets cost a lot of money, consequently companies prefer revivals, and when they do mount a new work they naturally prefer to mount a ballet by an established choreographer, which stands a fair chance of being absorbed into the permanent repertory. In addition to this financial aspect, all companies have a certain artistic reputation which they are reluctant to risk at the hands of an untried choreographer. Even after you have succeeded in producing your first ballet it is not very likely that it will be any easier to get a second ballet performed. In addition to all the original difficulties, the situation will not be helped by the fact that it is almost a general rule that a first ballet is a failure. Before long you will have joined that small frustrated band of minor choreographers, convinced that you are a misunderstood genius, with no one knowing enough about your work, either to hail you as a revelation or to advise you to pack up and go home.

One existing organisation the R.A.D. Production Club, which differs from other clubs in frequently using professional and student dancers, was a step in the right direction, but until a few weeks ago the situation for the untried or apprentice choreographer was a picture of almost unrelieved gloom. The position for would-be ballet designers, musicians or scenario-writers was, of course, no better. Without choreographers and the rest, ballet is bound to stagnate and eventually die. This is why the formation of Ballet Workshop by two courageous people Angela and David Ellis, which is designed to give an opportunity to ballet's untested talent, is potentially a most important event in English ballet.

Ballet Workshop is a theatre club and intends to give three Sunday performances a month at the Mercury Theatre. Its general policy is to act as an experimental ballet-theatre, and the Workshop will mount not

Above. Sara Luzita and David Ellis as Pulcinella and The Pirate in Celia Franca's Colloque Sentimental, *with decor and costumes by Honor Frost.*
Left. Celia Franca as La Vie in Jack Carter's L'Homme et Sa Vie. *This particular dance with a chair is very witty and reminiscent of the work of Roland Petit and Herbert Ross.* (*All photos : Churton Fairman*)

SCANNED 34 of 42

Ballet

only ballets by untried artists but also some by established choreographers who wish to produce works whose experimental nature would preclude from the commercial.

The first programme given on January 14th gave the venture a splendid start. The programme opened with *On Lady Poltague—A Public Peril*, which had choreography by Michael Holmes, specially composed music by John Lanchbery, and settings and costumes by Morgan Rendell. Holmes choreographed the ballet *Trio Detruit* for the late-lamented Metropolitan Ballet and arranged the dances for the Opera, *Ariadne*, at last years' Edinburgh Festival. His new ballet is inspired by a quotation from Hilaire Belloc.

> "*The Devil having nothing else to do*
> *Went off to tempt my Lady Poltagrue.*
> *My Lady tempted by a private whim,*
> *To his extreme annoyance tempted him.*"

The scene is a party given by Lady Poltagrue. The guests dance and then the local rector organises games of hunt the thimble and hide-and-seek. The Devil, who is one of the party, tempts Lady Poltagrue with two suitors, but the lady's virtue, which is neither cloistered nor fugitive, remains intact. The Devil himself, hoist with his own petard, next falls victim to Lady Poltague's potent charms, and on being confronted by the Rector who wishes to solemnize the union, is forced to retire suddenly. The guests resume their dancing.

This could have been the framework of a very amusing ballet, but it seemed a little thin because the choreographer was unable to arouse any sustained interest in the movement. Much of the ballet, for example the dances of the guests, was dull and repetitative. The humour arose from the situation and characterisation rather than from the choreography. Two happy touches were the discovery of the thimble, and a *pas de trois* with a skein of wool. Joan McClelland gave a witty performance as Lady Poltagrue and Kenneth Smith showed promise as the Devil. The choreographer himself gave a neat demonstration of character mime as the garrulous Rector. The music and decor were apt and unobtrusive. This is a ballet that could very well be repeated in a revised form on a later programme.

VERLAINE AND FRANCA

The second ballet *Colloque Sentimentale*, with choreography by Celia Franca, decor and costumes by Honor Frost, to Debussy music (his setting of Verlaine's poems), was obviously the work of experienced artists. The poems are autobiographical and refer to much the same period of Verlaine's life as *Les Illuminations* refer to in Rimbaud's. It was a period of estrangement between the two poets, when Rimbaud was in London and Verlaine returned to his wife and unsuccessfully attempted to recapture the joys of their early love. Franca is faithful to the symbolism of the poems, and recaptures their quality of bitter-sweet yearning. She has been less successful in the quality and variety of some of her dances (those for *Les Ingenues* are a case in point), but it is a mature and sensitive ballet, having that evocative feeling for atmosphere we find in the best work of Andrée Howard. Honor Frost's decor and costumes are completely in tune with the rest of the work. Mature ballets need mature performers and the inexperience and youth of most of Ballet Workshop's dancers rather told against the performance, only Joan McClelland and the lovely Sara Luzita appeared to understand what the ballet was about. The songs were pleasantly sung by April Cantelo. It seems strange that a choreographer of Franca's quality cannot find work in England and must go to Canada, when we have major companies in this country still without a choreographer.

L'Homme et sa Vie, the last ballet on the programme, had choreography by Jack Carter, smart costumes by Norman McDowell and a score skilfully arranged from the music of eight composers. Carter is probably the most "brilliant" of our younger choreographers, his ballets burst on one like fire-crackers. This impression made by two of his earlier works, *Stagione* and *Impromptu for Twelve*, is amply borne out by this new ballet. *L'Homme et sa Vie* is a very funny burlesque of the grand, pretentious ballet exemplifying the life of man, typified for all time by Helpmann's *Adam Zero*. Carter pardies most contemporary choreographers, Petit and Herbert Ross with their obsession for chairs, Balanchine's Orpheus playing on his lyre, Fairy Spring's variation in Ashton's *Cinderella*, all this and much more provide grist for his satirical mill. Furthermore although the ballet abounds in smart allusions, it is not dependent on these for its effect; it could be enjoyed by an audience in blissful ignorance, as well as by the choreographers who are themselves pilloried. This is a chic and clever ballet, which we might expect from a French choreographer, it's a *Vie* so very *Parisienne*, but comes as a pleasant surprise from two English artists. The ballet work was slightly underrehearsed but danced with verve and spirit. Celia Franca, intense and woebegone, was wildly funny as La Vie, Nina Tarakanova and Hermione Harvey scored heavily as Femme Nue Assise and L'Amour respectively, and the always delectable Judy Gold displayed her charms and ability most effectively as La Mort. Victor Duntiere as L'Homme seemed out of it at first, but after he had gathered what it was all about, danced most amusingly. The small *corps de ballet* of Filles de Joie did the best they could with rather indifferent material. and Michael Holmes as L'Inconnu provided a pleasant reminder that not everyone had forgotten Gore's *Mr. Punch*. Carter, here and elsewhere, has shown himself an extraordinarily fluent choreographer, adept at burlesque; now let him attempt something more serious, a comedy work if he likes but something apart from a burlesque-parody.

So much for the first performance. Judged by the strictest of standards, I would say that as an evening of ballet it was as entertaining and as interesting as that offered by more or less any ballet company working today. Even if it had been as dull as a typical evening spent at the company my lawyers refuse to let me mention, I would still urge support for this cause. I can confidently predict that some of the ballets presented by Ballet Workshop will be so bad that we will writhe in our seats and wish to curl up and die, but, and this is the point, apprentice choreographers must be encouraged to make even bad ballets, so that a few of them can go on to make good ballets.

An obvious question is what advantages does Ballet Workshop have for those not actively interested in the composition of choreography? For a director of a ballet company, the organisation represent experimentation without pains. At no cost to themselves young choreographers can get over their teething troubles, and, although this is not the Workshop's prime intention, any particularly successful productions could be taken into a ballet company's repertory. Directors could assist by giving leave for dancers to appear at the Workshop, and even this would have its advantages for them, as the dancers used could be promising youngsters from the *corps de ballet*, who could gain interest and experience from dancing solo roles and having ballets created round them. For dancers, the scheme, will make demands on their already limited time, but they will get chances that they could never have with a large company. The presence of critics in the audience should ensure that any successes they had would not go unnoticed. The advantages to designers and musicians will be similar to those for choreographers. Members of the audience will have their jaded appetites sharpened Even experienced choreographers can benefit from the plan, since there often comes a time when even major choreographers wish to take a new direction, to make experiments, and need, in fact, to do apprentice ballets.

Dorothy Jeness and Roger Tully as Les Ingenues in Celia Franca's Colloque Sentimental. *(Photo : Churton Fairman)*

CLIVE BARNES, the writer of this article, originally intended to become a doctor but found that, after he had been called-up, he had lost two vital years ; he therefore decided to study English. He became secretary of the Oxford University Ballet Club and also editor of *Arabesque*.

Madame Lilyne cutting a tutu. (Photo: Denis de Marney)

THE BIRTH OF A TUTU

by David Raher

Which ballerina wears the right tutu ? Are they the short crisp affairs of Danilova; the long waisted, flat ones of Markova; or the fluffy soubrette kind worn by Chauviré ? Madame Lilyne (pronounced Lileen) who has been making costumes and tutus for the past fifteen years, tells us some tricks of the trade and some secrets explaining the glamour of present day ballerinas.

MADAME LILYNE'S fame as a tutu maker may have eluded you for a very good reason. For unlike other costumiers who have an established place of business, her atelier is the various capitals of the world where ballet is performed. " How is that ? " you may ask. The answer is simple. It is the penalty she pays for being the step-mother of Svetlana Beriosova, principal dancer in the Sadler's Wells Theatre Ballet and also the wife of Nicholas Beriosoff, character dancer and choreographer, now at La Scala in Milan.

Keeping up with the Beriosoff family is no easy task for Madame Lilyne, her husband and daughter are seldom employed in the same place at the same time. But she sighs, shrugs her shoulders and says, " I am used to it. I love my family, so I must keep up with them."

Tall, slender with almond shaped eyes and a sparkling laugh, Madame Lilyne looks more like a mannequin out of Schiaparelli's salon than the conventional type of costume maker. Born in Monte Carlo she boasts of being " pure Monagasque." I have not discovered what the distinction is but her emphasis on the word " pure " makes me to believe that one exists.

She might have been a ballet dancer now had she not found the lessons so arduous. Instead she studied art, and costume designing in Aix-les-Bains, returned to Monte Carlo and worked as an apprentice-cutter for the celebrated Molyneux.

In 1934 when the distinguished remnants of the Diaghilef company streamed into Monte Carlo, and under the banner of Colonel De Basil formed what was to be one of the last great companies of this generation (Col. De Basil's Ballet Russe), she worked in the costume department for two seasons. When the Colonel vacated the azure heights of Monte Carlo in 1936 for travel abroad and was succeeded by René Blum and his Ballets de Monte Carlo (with Danilova and Youskevitch) Madame Lilyne became their *Costume Superviser*.

She remained with them until 1944, spending the last six years in America. In addition to the invaluable experience she acquired by working with those great designers for ballet, Bérard, Matisse, Picasso, Berman and Dali, she fell in love and married Nicholas Beriosoff (she calles him " Papa ") a dancer with the company.

It was from the great choreographer Fokine, who was with the company, that she learned how tutus should be made.

In 1944, tired of travelling, and with her family in tow, she decided to settle down in America, and in New York she opened " Lyna's Shop " in mid-Manhattan's East Side, where she made costumes and tutus. Apart from a trip to Mexico to adminster to the wardrobe of Col. De Basil (she made new costumes for *Les Présages*, *Sylphides* and *Swan Lake*) she experienced something resembling an uninterrupted home-life for three years.

BACK TO EUROPE

She had to close shop in 1947 when her daughter, Svetlana, joined the Marquis de Cuevas' Grand Ballet de Monte Carlo, in France. It was one of those rare occasions when the entire family were united by their jobs. Svetlana danced, " Papa " Beriosoff was *maitre de ballet* for the company, and Mme. Lilyne made new costumes for *Giselle*, *Coppelia*, *La Peri*, *Swan Lake* and *La Fille Mal Gardée*. For a while everything went smoothly. But Svetlana soon needed a change and when an invitation came to join the London Metropolitan Ballet as soloist, the family gathered up their belongings and left for England with her in the spring of 1948.

In London, Mme. Lilyne found a telegram from Serge Denham, impresario of the Ballet Russe de Monte Carlo, inviting her to come to New York and make some costumes for him. She went but soon as the job was finished she returned to England to continue touring with her family.

When the Metropolitan Ballet closed down in October of 1949 all the Beriosoffs returned to America and while Svetlana and " Papa " took a sabbatical leave from ballet Lilyne's fingers were busy again making new costumes for the Ballet Russe de Monte Carlo.

Last autumn while vacationing in Italy an urgent telegram from Julian Braunsweg, impresario of Festival Ballet, brought her hurrying to London again to make the costumes for *Casse Noisette*, *Giselle*, *Harlequinade* and special costumes for the guest ballerinas, Chauviré, Krassovska, Riabouchinska and Paula Hinton.

Mme. Lilyne has made tutus for nearly all the great living ballerinas to-day. Her success in making good tutus is based on a set of rules laid down for her by Fokine, which are traditional. To ignore the individual physique of the dancer when making a tutu, she claims, is fatal. Normally sixteen yards of tarlatan (a stiff, net material) is required ; this is cut into individual skirts which are placed one on top of another to form six layers. Finally a layer of fine net is added to the top skirt to complete the tutu. A wire hoop is sometimes sewn on to the third layer of tarlatan to give the tutu a look of firmness.

But no two ballerinas are alike. Danilova insists on a shorter tutu so that her beautiful legs will be seen to their full advantage. Toumanova wants one still shorter to add length to legs that are not quite long enough and she sometimes abandons the wire hoop altogether. Slavenska disdains the hoop entirely, preferring eight layers of tarlatan for the fluffy effect. Markova adheres to the Pavlova style of large, flat, tutu.

Madame Lilyne can, if required, make a tutu in less than three hours. The prices vary depending on the lavishness required. The

(continued at bottom of next page)

Alexandre Danilova in one of the tutus made by Madame Lilyne mentioned in this article. Notice how the tutu shows off her beautiful legs. (Photo: Maurice Seymour)

(*Photo : Angus McBean*)

Cecily Robinson of South Africa

by Sonny Cohen

Many of the most talented dancers and choreographers working in England today hail from South Africa. Whenever you talk to them about the early days in their career, they will invariably tell you that they owe everything to Cecily Robinson. Apart from this, little is known outside Africa about the person who seems to be playing a large part in shaping the dancers of the future.

CECILY ROBINSON left South Africa in 1934 after training with Helen Webb, the doyen of ballet teachers in South Africa, and Maude Lloyd. At the beginning she went to Madame Rambert where she remained for approximately a year and worked with Anthony Tudor who at the time arranged dances for Opera at Covent Garden and also at the Mercury Theatre. She also did a season with the Rambert Company at the Duke of York Theatre.

Her next move was to join the Woizokowski Company who happened to be giving a season at the London Coliseum after which she accompanied them to the Continent where, for a time, she studied under Preobrajenska. While in Berlin with the Woizokowski Company she had the great misfortune to suffer a serious knee injury which failed to respond to treatment and which marked the end of her career as a dancer. While this was a tragedy for her personally it served to mark the beginning of the great impetus she gave to ballet when she returned to South Africa in 1937.

Having been compelled to give up dancing entirely she decided to make a career of teaching and producing ballet and in 1938 Cecily Robinson founded the Cape Town Ballet Club. At that time there was no professional ballet in South Africa and when a production of ballet was given, dancers were drawn from all studios in Cape Town, the dancers working on a completely amateur basis. Ballet did not enjoy the popularity then that it does today and there was a tremendous prejudice against male dancers, many husbands refusing to accompany their wives to performances of ballet. Mainly through Cecily Robinson's tremendous energy and enthusiasm the Cape Town Ballet Club developed from strength to strength and eventually established its own school. Dancers began to be paid for their public performances and eventually the South African Moguls of the theatre, African Consolidated Theatres Limited, contracted to take the Cape Town Ballet Club under the direction of Cecily Robinson on tour to Johannesburg and other larger centres in the Union. They of course also appeared in Cape Town at the Alhambra Theatre.

PHOTOGRAPHIC MEMORY

Cecily Robinson has an amazing choreographic memory and her repertoire of traditional ballets alone consists of *Les Sylphides*, *Lac des Cygnes*, *Aurora's Wedding*, *Carnaval*, *Spectre de la Rose* and *Prince Igor*. She confesses that while overseas she studied every part in every ballet she witnessed, or in which she herself danced, in the hope that she might be called upon to fill the role unexpectedly. In addition to her very able work as producer Cecily Robinson makes most of the costumes for her productions and each and every costume is a labour of the love which she has for ballet.

The Cape Town Ballet Club was at its greatest strength during the war when many of the best dancers were unable to leave South Africa. Today unfortunately, as the scope for professional ballet in S. Africa is limited, our best dancers are compelled to seek a career for themselves overseas. Apart from teaching and producing Miss Robinson was always very anxious to encourage our young choreographers prominent among whom were Alfred Rodriques and John Cranko. She was also personally responsible for the training of David Poole, Patricia Miller, Dorothea Zaymes and Delysia Blake all of whom have done so well in England.

RECITAL SUCCESS

After her marriage at the end of 1946 Cecily Robinson spent a year in Rhodesia with her husband where she did a little teaching and a few small productions. In 1948 she returned to Cape Town very seriously ill and was only able to restart teaching and producing when Markova and Dolin arrived about the middle of 1949. She gave her first independent production of ballet on a purely recital basis at the Labia Theatre, Cape Town, in September,* which was so enthusiastically received that she has been prevailed upon to produce another series of excerpts from the classical ballets. She also intends to take her little company to two of the adjoining towns, Stellenbosch and Paarl.

As a person Cecily Robinson is exceedingly modest and retiring and possesses a great sense of humour which stands her in very good stead when things go wrong as they so often do in the ballet world. Her attention to detail is phenomenal; nothing escapes her eye at rehearsal and in actual production; she has a complete grasp of what is required for décor, costume and lighting. She is worshipped by all her students and her great popularity is manifest by the tremendous fan mail she receives from her past pupils, who mainly through her inspiration and brilliant teaching are doing so well overseas.

* *These performances consisted of—The Black Swan* pas de deux (*first time in South Africa*), Sleeping Princess, Coppelia, *and* Giselle.

(*continued from previous page*)

ballerinas tutu generally lasts for about five performances.

Although she believes that the Russians are traditionally most correct in the cut she finds the American tutus most flattering. The English tutus (as they are made at Covent Garden) follow the Russian tradition more closely than any other nationality, consequently they are less flattering to the dancer than they might be. The French and Italian tutus put her into a great state of agitation. The former are not cut properly so that as the dancer jumps, the tutu bounces up and down like the flapping of bird's wings ; the effect is generally more Folies-Bérgère than classical ballet. The Italian tutus, she thinks looks too heavy.

But her pet grievance are the little pants worn underneath the tutu. Some costume makers go completely haywire by using innumerable layers of ruffles on the pants where at most only three are required. The result is an unbecoming bulge.

If a tutu looks like a lampshade it is wrong. The ends of a tutu should not take a sharp glacial descent but curve up slightly giving a concave effect on top.

Life, for Mme. Lilyne, is not just a gay romp of tutu-making. She has to cope with the pernicious, intriguing antics of "ballet mothers" and recalls with bitterness an incident that occurred while making costumes for De Basil in Mexico in 1946. She had just completed eighteen new tutus of the long kind for *Les Sylphides* which were distributed to the various dressing rooms for use that same evening. Only a few minutes before the curtain was to go up on that ballet her work room was beseiged by howling young ladies complaining that their new costumes were falling apart at the waist. She discovered that eight of the costumes had been savagely cut with a razor blade. Later on the culprit was revealed as one of the ballet mothers, who had done it in a jealous frenzy. Previously these same mothers had been known to put soap and straight pins in the toe shoes of dancers—the other was never anticipated.

Her old consternation has since given way to amusement by this childish prank, for Mme. Lilyne has an irrepressible sense of humour. Her only regret now is that she cannot be in two places at once—with Svetlana in London and Papa in Milan ; well . . . it is quite a problem.

DAVID RAHER, the writer of this article, is an American who has danced with American Ballet International and the Grand Ballet de Monte Carlo. He has followed the famous teacher, Vera Volkova, and Nicholas Beriosoff (Madame Lilyne's husband) to Italy to report on their work for La Scala, Milan: this will appear in our next issue.

Opening of Sea Change—*The men fold the nets before putting to sea*

Sweethearts and wives embrace their men before leaving

Beach inspired Sea Change

How are ballets made? Is there a formula? These are the sort of questions that we are frequently being asked. As the first of a series giving the story behind the ballet (to be published from time to time) we have asked John Cranko, resident choreographer with Sadler's Wells Theatre Ballet, to tell us how he got inspiration for his successful ballet *Sea Change*.

THE idea first came to me while I was having a holiday at Cassis in the South of France. All the activity on the beach had a great fascination for me—the nets hanging out to dry, people mending them, various types standing round watching, all the usual incidents that happen in a fishing village. Certain movements such as boys kicking a football gave me ideas for the choreography. Of course, the fishing village in *Sea Change* is very different to the calm and lazy life of the Mediterranean.

My original plan was rather different to the work you now see. The music was to have been Sibelius' *Tapiola* and the story was of a rather simple girl who hangs about on the outskirts of a village. Owing to her simple nature she is cut off from the rest of the community and is therefore lonely. One day she finds a fisherman who has been washed-up on the shore. She revives him and looks after him until he gets strong. During this time he becomes all the world to her and he is grateful but unaware of her affection. When he has completely recovered he sees some other villagers and returns to the world he knew, leaving the girl to her solitary existence. The score was rejected and when I started on another Sibelius work, *En Saga*, the music suggested a rather different story.

The only other outside inspiration I got was for the lament, which was based on a sea shanty movement. I wanted to get the dancers moving in a collective formation rather like a traditional hymn.

John Piper, who designed the ballet, was an enormous help all through and he completely realised my idea of a village in no particular period and no particular place. He got the idea for the women's costumes from a postcard of a Scandinavian fisherwoman; the old woman in the ballet was suggested by Vermeer's *Woman at a Harpsichord* in the National Gallery.

John Cranko

Left: *The fishing boat returns after the storm in which one of the men has been drowned. His young wife (Maryon Lane) begs for reassuring news from The Skipper (David Poole) while his wife (Joan Cadzow) tries to comfort her*

Right: *The news that her young husband will not return, sends the girl temporarily out of her mind and she refuses to be comforted by the sympathetic villagers. They leave her and she goes to the sea wall to look for her beloved*

(All photos by Baron)

Music . . . . . by EVAN SENIOR

ARMCHAIR BALLET

When we leave the theatre after a performance of ballet, about the only thing we can take home with us is—a memory. If we are lucky, and if we like that kind of thing, we can remind ourselves of much by looking at pictures of dancers and décor. But one important part can be enjoyed over and over again—at home even more than in the theatre—the music.

That is where records come in. Through the gramophone a ballet can be effectively conjured up in the imagination from beginning to end; and, as some recordings of ballet music have shown, much more than mere sound can be captured in this way. In some recorded performances, much of that indefinable "atmosphere" of the theatre can be caught and held.

A great deal of ballet music has been recorded. I am not referring to music which exists in its own right, such as the symphonic works which have later been adapted for ballet; although it might be interesting to know just how much the production of *Les Présages* started off what has become the current craze for Tchaikowsky symphonic music.

Ballet music, naturally, has its greatest admirers among devotees of the ballet, and it is safe to assume that when the music of a ballet is recorded, they are the "market" at which the recording companies are aiming.

If that is so, it is rather difficult to see, sometimes, why they are not better served by recordings, as so much is not good, and even when it is, it seems to be given nowadays in bits and pieces rather than as complete works.

I referred recently to a new recording of *Les Sylphides*, which, for no apparent reason, leaves out one of the important mazurkas; an older recording of the same work puts in a waltz that is not danced. Neither version is satisfactory to lovers of the ballet. *Lac des Cygnes* music is recorded in dribs and drabs. A few weeks ago I looked for the splendid recording of the *Le Beau Danube* arrangement, only to find that it had been withdrawn from the catalogue. Now that the ballet is once more popular, I hope that the old records will be issued again. They could not be bettered.

Admittedly there is, in every ballet score, some music which is padding; but it is part of the ballet as given in the theatre, and its inclusion in a continuous performance of the music would do much to help us to "take home" more of the ballet for enjoyment with our mind's eye as well as with our ears. In recordings of ballet music, atmosphere is the primary consideration.

To a ballet enthusiast, complete performance of the music is just as important as is a symphony in full to the concert-goer. I remember, many years ago, those tantalising records of single movements, or parts of movements, which were all we then had of the classical symphonies. Balletomanes are in many cases in much the same state of frustration today. It should not be difficult to record in full some of today's one-act ballet scores, and to record them under the baton of a conductor who is experienced in ballet direction. Only in this way can the authentic atmosphere of the theatre be perpetuated. And now that "long-playing" is with us, the longer three-act ballets can also be put on record—in America, some have already been done. There are, surely, enough ballet enthusiasts to make this a practical proposition for British recording companies. Snippets are all very well, but they are not quite enough.

New Records

ANOTHER SWAN LAKE

Ballet Suite—The Swan Lake (Tchaikowsky), played by the Hallé Orchestra, cond. Sir John Barbirolli. H.M.V., two 12-in., D.B. 9549-50, 9*s.* 8½*d.* each.

The Hallé Orchestra is, without doubt, one of the finest musical combinations in this country; Sir John Barbirolli is one of our outstanding conductors. I have had far too much pleasure from their playing ever to feel niggling or ungrateful. But there are times when they enter a sphere which is, to say the least, not exactly their own; this performance of *Lac des Cygnes* music is one of them.

Listening from a musical point of view, I find much of delight: beautifully balanced playing by an orchestra of integrity and charm, and some of Tchaikowsky's most sensuous and ingratiating music.

But that is all. It might be good concert-hall stuff—indeed, it probably would be, for detached and rapt music-lovers. But it certainly is not ballet or anything like it.

The *tempi* are rarely right—after all, this *was* written as music for ballet—and far too often are merely the beats of a metronome: clean and sharp and clear and precise, and nowhere near *Swan Lake* as it was written.

Side 1 brings the introduction to Act 2, beautifully and coldly played, followed by the Dance of the Little Swans, much too fast. Lawrence Turner (leader of the orchestra) is soloist for a somewhat undanceable and too saccharine *adagio*, called, on the label, "Second Dance of the Queen of the Swans," which brings us (for the first time, I believe) the full harp cadenza as an introduction, on Side 2. On Side 3 comes the Act 1 waltz, in which, as it is played in this country as an interlude after Act 2, *tempo* doesn't matter so much; and on the last side we have the Act 3 *czardas*, very well done in concert fashion.

All this effort and beautiful playing is wasted. Barbirolli has a splendid orchestra, and what it does it does well. But, if these records are any guide, he does not appear to know or feel this music as ballet-music. And it cannot rightly, under any circumstances, be anything else.

OFF THE RECORD

Playing over some records of ballet music recently I realised more than ever the damage which can be caused to discs through negligent playing. Obviously these had been played with a used or blunt steel needle.

If you must use steel needles, never use the same needle twice. Better still, don't use them at all, on any records valuable or otherwise. If you can't be bothered to change needles, use one of the permanent sapphires and be certain to get a good one. Even then, there is record wear.

For myself, I would never use anything but fibre. You may lose a fraction of the higher frequencies and brilliance, but the effect is practically negligible. And a disc played with fibre needles, even over a period of years, remains for all practical purposes a new record, as you will discover if ever you wish to sell it. This applies to ordinary 78-speed discs; the new long-playing discs need their own special playing head and needles.

(*Below*) *Beryl Grey and John Field in the* adagio *from the second act of* Lac des Cygnes *with the Sadler's Wells Ballet at Covent Garden. It is the music from this ballet that Evan Senior talks about in the above article.* (*Photo: Roger Wood*)

Curtain Up!

NOT many dancers have achieved such fame as John Gilpin by the time they reach their twenty-first birthday (his was on February 21) but added to his renown as a dancer it seems likely that he may make his name as a film star in the near future. Just a month before he reached his majority he received a telegram from Sam Goldwyn offering him a contract to appear in the film with Moira Shearer and Danny Kaye which goes into production next autumn. Whether John will accept this offer is still uncertain but he is getting the right background to become a film star. He arrived to see the editor, the other day, in a car that started by the front door and finished-up somewhere at the end of the block.

IT is sad that we have not got our candid cameraman under contract otherwise we should be publishing the candid shot to end all candid shots. A few nights ago the editor noticed a theatre programme-seller offering a copy of DANCE AND DANCERS to the editor of a rival ballet publication. The expression on that editor's face would have made the perfect photograph to advertise some patent medicine (before taking).

IN the good old days a famous ballerina's ballet shoes were used for many purposes after they ceased to be useful for dancing. Frequently they were used as receptacles for drinking champagne (a custom that might well be revived), and Taglioni's were even turned into soup which was drunk with apparent relish by her admirers who for some reason survived to tell the tale. Ballerinas today are more practical. While Margot Fonteyn was visiting Spencer Tracy on the set, during the Sadler's Wells visit to Hollywood, she met Elizabeth Taylor. The young actress told Fonteyn that she was playing the role of a dancing teacher in her next film, *The Light Fantastic*. When she reported for her first dancing lesson she found a pair of Fonteyn's shoes waiting for her, wishing her luck.

IN its long history it is doubtful whether any dancer has reached *étoile* status at the Paris Opera, so rapidly as Lyane Daydé. The reason for this rapid promotion has caused a great deal of speculation. The citation read as follows—"Pour services rendu pendant la saison 1949-1950, et au cours de la tournée en Amérique du Sud" (for services rendered during the season 1949-1950 and during the South American tour).

EXCHANGE between great artists is always a good idea. Famous pianist, Eileen Joyce, during a visit to Ram Gopal's dressing room at the Cambridge theatre complained of a stiff neck. Ram told her that a sure way to cure her would be to do the neck movements that are inseparable from Indian dancing. In exchange for teaching her this he asked if she would teach him to play the piano. Both concerts and Indian dance recitals promise to be most interesting in the future—with concert pianists doing neck movements in the middle of a concerto, and Indian dancers sitting down and playing a little Chopin in the interval.

Anita Phillips ("Dancers you should know"—July, 1950) and Edmund Purdom, after their marriage at the Brompton Oratory on January 5. Mr. Purdom was then appearing as the Dragon King in Where The Rainbow Ends *at the Stoll Theatre, so the honeymoon had to be postponed.*

Anita Phillips first sprang to fame as a wild-cat dancer in Finian's Rainbow. *Recently she was one of the hits of the short-lived* Golden City.

(Photo: Portman Press Bureau)

NOT many people think of the late George Bernard Shaw as having anything to do with the ballet. But the death of the great playwright seems to be the occasion to repeat a story about his association with the first "modern" dancer, Isadora Duncan, who was so tragically killed in a car smash in France.

Miss Duncan was most anxious to have children so she wrote to the most famous men of her day suggesting that they should be the father of her child. Her letter to Shaw suggested that a child with her body and his brain would surely be very gifted and a great asset to the world. Shaw's reply was typical: "have you considered the possibility of it having my body and your brain."

THERE seems to be a curious idea in the English speaking countries that unless a foreign artist speaks either broken-English or no English at all, they are not genuine.

Recently the Javanese dancers, The Brothers Sie (who appeared at the Torch Theatre in Knightsbridge two years ago with Shiviram, and who are dancing with their sister in the Festival Gardens in June) were giving a television programme at Alexander Palace. They were very surprised to find that all the other dancers in the programme were talking to them in sign-language and they came to rather natural conclusions that all English dancers were dotty. The truth was that producer John Regan had told the rest of the company that the brothers spoke no English at all as he felt that in this way they would appear more genuine. Edo and Liong Sie speak better English than most people who have never left these islands.

Another story about the two brothers makes one realise that what you see in photographs is not always what you think it is.

During a recent tour of Holland they were invited to have their photographs taken by a famous photographer. For the dance of Ragda, the queen and mother of all witches, it is absolutely essential to have a magic cloth which is traditional. When they got to the studio they found to their horror that this particular prop was missing. As there was no time to collect it, they had to improvise. What you see waving about in the photographs of this leaping witch is no magic cloth but the silk underpants of their father.

JANINE CHARRAT, French choreographer of *Jeu de Cartes* who also danced here with Roland Petit's company, has been described by one British paper as the rage of Germany. Her ballet *Abraxas*, in which she plays the role of a Temptress, got 42 curtain calls in Hamburg. In order to do this she appears to have had to change her name as the same paper continues to inform us that she is really called Fanine Charrat, a fact that is emphasised by giving the correct pronunciation—Faneen Sharrah. So now we know, but we still like the old name better.

THE passing of traditions go almost unnoticed in this age, and it is sad that no voice has been raised to protest against the breach of one which had endured at the Paris Opéra for just over eighty years. For on Wednesday, July 26th, 1950, *Coppelia* was performed for the last time with the role of Frantz traditionally played in travesty. A few days later, the company sailed for South America taking a male dancer to play Franz. This part had been created in 1870 by Eugénie Fiocre, one of the beauties of the Second Empire, and had been handed down through a line of distinguished artistes to its latest—can one still hope that she will not be the last?—female interpreter, Paulette Dynalix. Those who had the pleasure and privilege of seeing Mlle. Dynalix in this role, playing it as closely as memory and tradition would allow with the same movements and meaning as did Fiocre on that first night in the presence of Napoleon III, will surely regret her absence when they see the ballet again at the Opéra. The memory of her piquant charm, which remained so essentially feminine despite her costume, haunted one's mind long after the final curtain had fallen.

Dance and Dancers says Happy Birthday to:—

David Reynolds	Festival Ballet	March 1st
Pearl Gaden	Ballet Rambert	March 2nd
Pirmin Trecu	Sadler's Wells Theatre Ballet	March 13th
Rose Kinsey	Festival Ballet	March 14th

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, Mersey House, 132-4, Fleet Street, London, E.C.4. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post cards early.

Speak Up

CHEAP AT A BOB

SIR.—I think DANCE AND DANCERS is a really good bargain. There is not anything priced at one shilling which compares with it. I look forward to it each month. All concerned deserve the highest praise in bringing such a high-class publication on to the market, specially in such difficult times as we now find ourselves. Most ballet books are far beyond the pocket of women like myself with limited means but an unlimited love of ballet. —KATHLEEN MILLS, 87, *Victory St., Keyham, Devonport.*

NOT WORTH THE MONEY

SIR.—I cannot think how you have the face to charge a shilling for your magazine. It is printed on appalling paper, it rarely comes out on time, and the whole thing is thoroughly exasperating. You seem to devote a great deal of space to foreign dancers whom most of us are unlikely to see at any time, such articles and photographs can only interest a very limited circle of people. As you claim to have one of the biggest circulations of any ballet paper, it seems ridiculous that this valuable space (I say valuable because I understand that there is a shortage of paper) should be wasted when we could be having articles and pictures of all the wonderful dancers and companies that are in this country. I fully appreciate that there mus be many difficulties connected with editing a paper of this kind but when you have a whole month in which to prepare, surely we need not be subjected to photographs of a gentleman caressing Markova's foot, or Madame Rambert eating dinner, and these interminable articles about companies from America, France, Russia and Denmark. No, this just will not do, but the trouble is I still find myself reluctantly subscribing for another year.—PHYLLIS NEEDHAM, *Greenford Road, Greenford, Middx.*

NO BOUQUETS FOR BRAHMS

SIR.—I should like to say how much I enjoy your magazine. At first I thought it was far too destructive in its criticism. As for example in one number you criticised the young dancer who was taking Elvin's place as one of the seasons in *Cinderella*; in another you criticised Sadler's Wells Ballet for its indifferent soloists. I asked myself at the time how were these girls ever to become good if they were never given the chance to dance in soloists roles. If you criticised the policy which allows indifferent dancers to take Shearer's role; or Somes, who generally admire, to be so miscast as when he danced *Bluebird* or *Tricorne*, then personally I consider your criticisms would be justified. Also, I for one, think the digs of Miss Brahms most tiresome and unconstructive. Critics like Mr. Beaumont may damn, and they do, but there is invariably something constructive about their damning.

I can assure you that we all get tired of being told that Fonteyn and Markova are supreme because every ballet-lover knows it, but what we want to know are such things as—how good is Stella Claire going to be?—has Annette Page got promise?—why do no critics ever have a bad word to say about Beriosova?

To be told of the promise of the *corps de ballet* in Festival Ballet is very unhelpful to most people if they are ever to know anything about ballet. I went to the Stoll numerous times and on each occasion they gave an amazingly amateurish performance. A fact that was endorsed by all those sitting around me.—D. NORTH, *International Hospital Y.W.C.A., 32, Belsize Square, N.W.3.*

FORTNIGHTLY APPEARANCE

SIR.—I would like to take this opportunity of saying how much I enjoy the monthly pages of your magazine. The only complaint that I have to offer is that I wish it could appear fortnightly. Presumably the reason for this, being the paper shortage. I like all the articles, they are well written and full of good common sense, a rarity in many other periodicals today.—JOHN ROBINSON, *The Paddock, Brooklands Road, Sale, Manchester.*

(The question of bringing out DANCE AND DANCERS once a fortnight has been under serious consideration for some time. We hope that in the near future, this will become a fact—EDITOR.)

WILLING CORRESPONDENT

SIR.—I did not think there was any way in which DANCE AND DANCERS could be improved, but the new feature "Ballet Correspondents" is a wonderful idea. Thank you so much for this chance of being able to write to somebody who also loves ballet.—AUDREY ALLEN, 94, *Brondesbury Villas, Kilburn, N.W.6.*

Hundreds of readers have written their good wishes and congratulations at Christmas, The New Year, and for our Anniversary. The Editor would like to reply to all of them personally but owing to the fact that the magazine has got to be published to time, this has been impossible. He would like to take this opportunity of thanking all our well-wishers and he hopes to be able to answer as many as possible in the near future.

Reader's Questions Answered

PAVLOVA'S RESTING PLACE

SIR.—I am interested in the ballet and especially in Anna Pavlova, but unfortunately I am unable to find out where the great ballerina is buried. I would be most obliged if you could tell me.—JANET REID, 22, *Sherwood Rd., Great Crosby, Liverpool.*

Anna Pavlova was, of course, cremated at Golders Green Crematorium and the urn containing her ashes is there in the Garden of Remembrance.

WHO IS BOROVANSKY?

SIR.—I am writing to ask if you could tell me whether the Borovansky Ballet is a new company or if it is a company abroad. Until recently I had not heard of it and as I notice that a number of dancers are leaving well known companies to join the Borovansky ballet I would be most grateful if you could give me more information.—V. B. TURNER, 94, *Soho Road, Handsworth, Birmingham.*

Edouard Borovansky is a Czech who was originally Premier Danseur at the Prague National Theatre, a member of Anna Pavlova's company and soloist with the Ballet Russe de Monte Carlo (1932-9). In 1939 he opened the Borovansky Ballet Academy in Australia which turned into the Borovansky Company in 1942 which toured Australia and New Zealand until 1946 when it closed. Recently Borovansky was in this country collecting dancers, some of whom were with his original company, in order to start up again. The new company is at the moment rehearsing in Melbourne and will give its first season in the very near future.

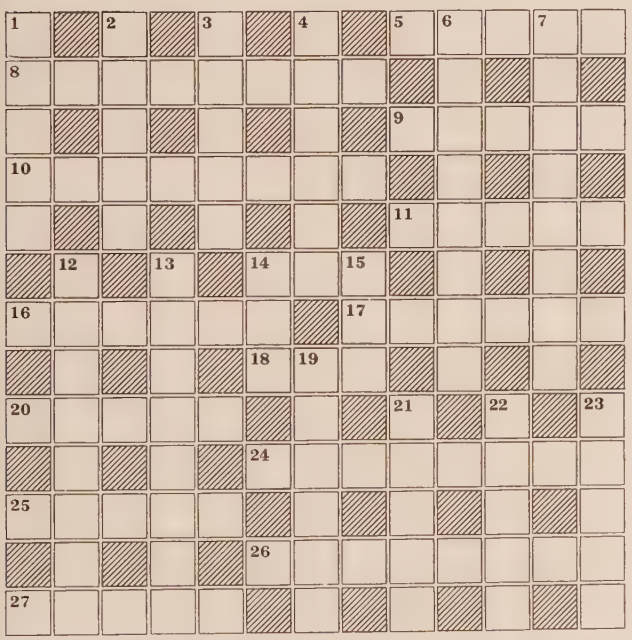
MIME AND MUDRA

SIR.—I visited a display of Indian dancing a short time ago given by a well-known dancer. Could you tell me the difference between mudra and mime.—R. DAVEY, *Meadside, Ripley Rd., East Horsley, Surrey.*

Your question would take many pages to answer correctly, but mudra is the stylised movement of the neck and hands (in conjunction with each other) that can have very many interpretations. In most Indian dance-dramas it has a deeply religious significance.

Mime is the art of expression which uses the whole body to convey an emotion or tell a story without the use of the human voice.

CROSSWORD 2



This crossword is for amusement only, but readers are invited to compile their own crossword using the same framework as above. As many clues as possible should be connected with the ballet or dancers. Entries for the readers crossword will be published in our May number and should reach this office no later than Monday, March 19 with the word "Crossword" in the top right-hand corner.

Entries can be either for Veterans, or Beginners, or both (but please state which is intended). The best two sets of clues will each be awarded a prize of one year's free subscription to DANCE AND DANCERS.

The solution to Crossword No. 1 in our February issue will be found at the bottom of column three on this page. The solution to the above crossword will be found on page twenty-six of this issue.

VETERAN CLUES

ACROSS

5. Ballet fans create their own of solid worth. 5.
8. Move left or right. 4, 4.
9. Need not be a dancer—but a dancer could be this. 5.
10. End of *La Chatte?* 4, 4.
11. Did he engage the ballerina in *La Fiancee du Diable.* 5.
14. The French Lake. 3.
16. Honest comment of the highly paid ballerina. 4, 2.
17. But you could be dearer. 6.
18. Essay a part. 3.
20. Dancers' good turns. 5.
24. Appears in *Ballet Imperial* no doubt. 8.
25. She could give you a hint on this. 5.
26. As in pose (anag.)
27. Albrecht's death brings *Giselle* to this. 2, 3.

DOWN

1. Must the stage be this smooth for *Les Patineurs?* 2, 3.
2. What Peter Williams does. 5.
3. Part task to give a dancer, by request. 3, 2.
4. Pat pie for a choreographer. 6.
6. Noble impressario. 2, 6.
7. Belonging to Massine. 8.
12. You'd pay more than a bob to see him. 8.
13. A bit of Frank lingers here. 8.
14. The plural French. 3.
15. It is soundless in ballet. 3.
19. So loan an American ballerina. 6.
21. Means of progress which a dancer must who wishes to progress. 5.
22. Small roles—almost childish. 5.
23. Lawrence in Romeo and Juliet. 5.

BEGINNER'S CLUES

ACROSS

5. In musical shows a dancer also ——. 5.
8. Gliding step—in last month's 7 down. 8.
9. Mr. Punch was a jester but not ——. 1, 4.
10. A great dancer is usually referred to by her ——. 4, 4.
11. Not a throw, but the people needed in a ballet. 1, 4.
14. Many beheaded. 3.
16. What tutus are fitted to. 6.
17. The best dancers must —— many disappointments before finding success. 6.
18. A dance. 3.
20. Encore. 5.
24. Has a dancer got one to put forward. 4, 4.
25. A dancer's frilly skirt. 1, 4.
26. Slithered across the stage at opening of *Seventh Symphony.* 1, 7.
27. Not supports, but stage furnishings. 5

DOWN

1. A dancer must be, to leap about. 5.
2. Before the second act. 5.
3. How the corps de ballet should move in line. 2, 3.
4. In a *pas de trois* there is usually this, or an odd girl. 3, 3.
6. Face a din (anagram) where you will see a tango. 2, 6.
7. Monthly information feature. 8.
12. What relation is Beriosova to Beriosoff? 8.
13. One way to say a dancer is great. 2, 3, 3.
14. Small kind of 26 across. Ask Cleopatra. 3.
15. Don't put no. 3.
19. As good as enough for anybody. 5.
21. What made *Sea Change.* 5.
22. Before a real set is made a designer produces this. 5.
23. Covent Garden is subsidised by this. 5.

SOLUTION to DANCE AND DANCERS Crossword No. 1 in February Issue

ACROSS

1, Margot. 4, Alicia. 9, Massine. 10, No eel. 11, Nest. 12, Albrecht. 14, A bird. 16, Anita. 20, Chauvire. 21, Afar. 24, Nadia. 25, Fonteyn. 26, Sedate. 27. Candle.

DOWN

1, Miming. 2, Roses. 3, Omit. 5, Long runs. 6, Crew out. 7, Able to. 8, Kelly. 13, Grave Act. 15, Braided. 17, Scenes. 18, Craft. 19, Prince. 22, Field. 23, Anna.

Hamlet (*Franz Baur*) *and Ophelia* (*Irene Skorik*) *in a love* pas de deux

Hamlet dances with the skull of Yorik, to the horror of the Grave Digger (*Paul Hager*). *At the end of the dance Hamlet majestically drops the skull into the Grave Digger's hand* (*Photos: Hubmann of Munich*)

New Ballets HAMLET

First given by the Staatsoper Ballet Company in Munich at The Bayerische Staatstheater, Munich, on November 19, 1950. Choreography by Victor Gsovsky; Music by Boris Blacher; Costumes and decor by Rosemarie Jakameit.

CAST

Claudius, King of Denmark	Hansjakob Krober
Hamlet	Franz Baur
Polonius	Walter Matthes
Laertes	Heino Hallhuber
Horatio	Hannes Weich
Osric	Freidrich Michael Buffler
Grave Digger	Paul Hager
Ghost	Erich Ringel
Gertrude, Queen of Denmark	Trandl Stubner
Ophelia	Irene Skorik

Ladies' Choir of the State Opera, Munich.

Men's Choir of Singgenein-Schaft Lamy.

The ballet opens when Hamlet meets the ghost. The next scene shows his love for Ophelia. Laertes bids farewell to Polonius and his sister, Ophelia. Polonius discusses Hamlet's condition with Claudius and Gertrude. There follows a further *pas de deux* between Hamlet and Ophelia in which their love is clearly shown. The Players appear and Hamlet springs his trap for Claudius. Ophelia appears in her madness after her father, Polonius, has been killed by Hamlet. As a result, Hamlet is banished to England and appears to agree to his exile. Ophelia drowns in a brook and Hamlet returns when the grave is being prepared. Hamlet dances a solo with the skull of Yorik, who was once a court jester. Ophelia's brother, Laertes, appears and engages Hamlet in a quarrel. They duel before the court, Gertrude drinks the poisoned wine; Hamlet and Laertes are wounded by poisoned swords. Laertes confesses to Hamlet that Claudius had the swords poisoned in order to destroy him. Hamlet kills Claudius before he is finally overcome himself.

As will be seen from the above synopsis, the ballet closely follows Shakespeare's tragedy. The composer and choreographer, working closely together, have tried to give expression to the fundamental ideas behind the play rather than a mere transposition of it.

The composer, Boris Blacher has done a lot of work for the Berlin State Opera and devoted considerable time and energy to ballet composition. His two most famous ballets for that theatre being *Festival of the South* and *Ciarine*, the latter having been particularly successful. He has a clean and colourful style which is progressive without being aggressive.

The choreographer, Victor Gsovsky, will be remembered in England for his pioneer work with the late Metropolitan ballet for which company he created a number of works. It is as a teacher that many people in this country have reason to be grateful to him. He was originally teacher and ballet master at the Paris Opera. In 1946 he re-staged *La Sylphide* for Les Ballets des Champs-Elysées. After leaving Metropolitan Ballet in 1948 he became ballet master and resident choreographer with Les Ballets des Champs-Elysées, where he remained until last year when he joined the Munich Staatsoper Ballet in the same capacity.

ROMEO AND JULIET

First given by the Royal Danish Ballet at The Royal Theatre, Copenhagen, in December 1950. Choreography by Birger Bartholin, music by Tchaikovsky, decor and costumes by O. C. Petersen.

CAST

Romeo	Frank Shaufuss
Juliet	Mona Vangsaa
Tybalt	Stanley Williams

BARTHOLIN'S second work for the Royal Theatre had been danced a few times before at a private performance in 1940. Since that first night, ten years ago, it has not altered a great deal. It is still rather too full of action for a ballet lasting only twenty minutes.

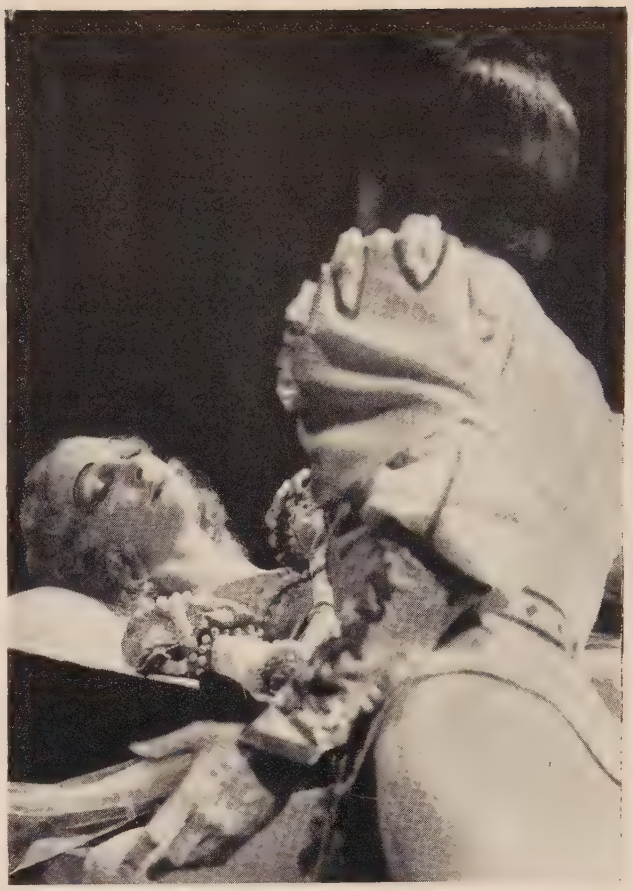
We see the first meeting between the two lovers, the war between the houses of Capulet and Montague, the murder of Tybalt, and the death of Romeo and Juliet. It was impossible to capture, in such a short time, the full poetry of Shakespeare's most tragic and tender story of the star-crossed lovers of Verona. The ballet did not move the public in the same way as the play, but it must be admitted that the work was very nice and decent. The choreography showed the highly cultivated style of its creator who gave the work a feeling of an international classical approach that is seldom seen in Denmark.

Bartholin knows how to get the utmost out of the material with which he has to work and with the girls, in particular, he achieved remarkable results.

On the first night Mona Vangsaa danced Juliet. She gave a fine interpretation of a role that had been well conceived; and looked more beautiful than she has for years. But she was a delicious woman who falls in love with a handsome he-man rather than a girl of fourteen who loses her heart to a young nobleman (this may have been partly due to the fact that Romeo was her husband in real life). As Romeo, Frank Shaufuss was the greatest surprise of the evening. The rather feminine way he had of dancing, which he learnt while he was in England and France, had completely vanished. Never before has he given such a quiet and virile performance as in this ballet. Stanley Williams was excellent as Tybalt and he is to be congratulated on his powerful interpretation of the role.

The work is a worthy addition to the repertoire of the Royal Theatre. Although Bartholin's first work, *Symphonie Classique*, was brighter and more simple, this new ballet is as good as one has any right to expect and it is to be hoped that he will soon be given the opportunity to create more new works.

Bent Schønberg



Above. Romeo (Frank Shaufuss) approaches the sleeping Juliet (Mona Vangsaa). Below. General scene showing the decor of Petersen, which appears to be inspired by the famous French decorator, Cassandre. On the left of the doorway is Tybalt (Stanley Williams); centre, Juliet; on the right is Romeo dressed in white. (Photos by H. G. Mydtskov of Copenhagen)

SADLER'S WELLS ACROSS U. S. A.

by RAY POWELL

CHRISTMAS IN CHICAGO — PARTIES AND WORK — NEW YEAR IN THE TRAIN — CANADA AND SURPRISE FROM PADDY STONE — WELCOME IN BOSTON.

THE last news I sent you was finished on the train going to Chicago. A big city, full of snow, and bitterly cold, but a city we knew and where we had old friends. One of the old friends was the "Sherman Hotel" where we stayed last year. Sacks of mail were waiting and at last we knew it was Christmas. For two whole weeks we were to be in one hotel—what a joy! The great unpacking started while the rooms were being decorated.

The Opera House we knew from last year also. A lovely theatre, big stage, masses of lighting, comfortable front-of-house; and best of all, wonderful dressing rooms each with a bathroom. After so many weeks of auditoriums, this was real heaven.

The opening night we danced *Sleeping Beauty*, which is perfect for a Gala performance. It was a big social evening and welcome back to Chicago by the English Speaking Union, Lord Wakehurst and Sir Oliver and Lady Franks. Margot Fonteyn and Michael Somes were a huge success.

After the performance Ruth Page and her husband gave a large party for the company. All the social world and us! Champagne flowed, wonderful food, and quite a cabaret from Dioso Costello who plays "Bloody Mary" in the Chicago edition of *South Pacific*. Dioso was a thrilling artist, dancer and singer. Margot danced a rumba with Dioso's partner which she did beautifully. Next it was my turn and I was dragged on to the floor to dance a new South American rhythm called the Mambo! It was fun and we had an exciting dance. We went home at four o'clock, pleased and happy to rest.

The remainder of the week was taken up with Christmas shopping, and trying to decide to whom to give presents. As we are all such good friends it was a difficult job. Christmas Eve we had two shows but we got together for a drink, almost all the company in one small hotel bedroom. At least we were all together and the holiday not quite so lonely away from home.

Christmas Day was our one day off in Chicago. Christine and Richard Ellis and I went to the Assistant Consul's for lunch. He and his wife had a small party of English people, and so we felt almost at home. Afterwards we went on to the Consul for a drink, to find Margot Fonteyn, Leslie Edwards, Moira Shearer and her husband, finishing lunch. Here we stayed until four when we rushed out into the snow to prepare for the evening party, for the company and friends from the orchestra, at the hotel.

Everybody came, it was most informal—jeans and sports shirts. David Webster gave the party, but we had to organise it all. This was done so well. Good food, champagne, and party games, in fact a real Christmas affair. Alfred Rodrigues put on a cabaret with eight people, of which I was one, who had worked hard for a week with Jean Gilbert. Just imagine, we all sang!! We were awfully scared, but it was a riot. Rodrigues did a great job, especially as he wrote all the lyrics. The games were such fun and mad! It was a huge success and as the party ended some of the girls were wearing the decorations off the wall. It was a party we shall all remember.

One matinee I saw the Chicago version of *South Pacific* and enjoyed it enormously. I went back stage to meet Janet Blair and Richard Earlman who were charming, and so good in the show.

Before we knew where we were it was New Year. 1951 was duly celebrated, in fact, on train-call for Winnipeg; next morning we all looked rather tired. When we got to the train, which consisted of only day coaches, we went to sleep and hardly a soul woke until three in the afternoon. By six we were at St. Paul, on the Canadian border; changed trains, had our passports stamped, and slept our way to Winnipeg.

We arrived at nine o'clock. I tottered out and there on the platform stood Paddy Stone (dancer from *Annie Get Your Gun* and *Brigadoon*)! What a shock, what a pleasant surprise. Peter Franklin White and I were invited to stay with his family. We gladly accepted. For five days Mrs. Stone fed us vastly and treated us like her own sons. Paddy gave a small party to people who had been his friends while he danced with the company.

The weather got colder and colder, 30 degrees below freezing. That is so cold that you can't stay outside for long. We had a party each night, so Winnipeg gave us a good welcome. It was nice to be in Canada. I was sorry to leave, the performance had gone well, people had been kind, and I loved staying in a home.

Leaving Winnipeg after the show, it took two days and three nights to get to Boston, Mass., U.S.A. On two nights we had no light or heat in the sleepers, and candles to light the diner and club cars! Something went out of order, but as usual we had a good journey, played cards for hours eventually finishing up playing snap! Now you see how tired and weak we can get.

We were very late arriving in Boston the morning of the performance. Louis Yudkin did a wonderful job with his stage staff in setting *Sleeping Beauty*. We thought it was not possible.

The opening was like a New York first night. Again another Gala for The English Speaking Union, Lord Wakehurst and his guests, Sir Oliver and Lady Franks the British Ambassador and his wife. The welcome we got that night was such a help as we all felt tired and weary. Louis Yudkin looked ill, but the audience was so alive and responsive that we gave of our best. Fonteyn was wonderful and again the Press hailed her as a great dancer.

Three Ballet Films

by DAVID HUNT

Members of the London Ballet Circle and London University Extension students saw a private showing of the three ballet films at the British Council Cinema in Hanover Street, London, W.1., on January 5.

The first two films, made in Paris last year, showed the de Basil Company in *Swan Lake* Act II, and Lichine's *Graduation Ball*. The first proved once and for all that *Swan Lake*, or any ballet for that matter, does not belong in the open air. Ballet is essentially a matter of footlights, wings and painted backdrop; and apart from the fact that real trees and live swans completely destroy theatrical illusion, the sight of satin *pointe* shoes *bourrée*-ing around in muddy grass is very worrying. Geneviève Moulin danced the Swan Princess very well considering the difficulties involved. She was ably partnered by Vladimir Dokhoudovsky, and we were treated to an alarming close-up of his legs performing a series of faultless consecutive *entrechats six*. The Little Swans approached from the far distance, framed by what seemed to be a railway bridge. Let us have an end to Sylphides up gum trees and Swan Lakes full of real water!

Graduation Ball, apart from opening and closing shots of the exterior of the charming little palace chosen to represent the girls' seminary, is filmed more or less straight, and managed to reproduce all the gaiety and humour of the stage production. When the ballet was seen in London in 1947 the personnel of the company consisted largely of American dancers, a fact that was responsible for the impression that *Graduation Ball* might have been a "teen-age" romp, the cadets hailing from West Point. The dancers in the film seem to be mostly Europeans, and the Viennese flavour that was so appropriate in the original production in Australia in 1940 is again apparent. Morosova dances the Perpetuum Mobile—not, unfortunately, Riabouchinska, who is not in the cast.

Someone seems to have made a mistake in the list of "credits" for *Graduation Ball*. When the ballet was first produced, unfamiliar pieces occurring in the score were attributed to Strauss and we were told that Antal Dorati had discovered them. The film now announces "Music by Johann Strauss and Antal Dorati".

The third film, *Ballerina*, made in Leningrad in 1947, runs for just over an hour, and gives one of the all too rare opportunities for forming an idea of what ballet is like in Russia.

The story, which concerns a promising student at the famous Maryinsky Theatre School, is logical and not uninteresting; but its effect is spoiled by the dubbed English sound track. The spectacle of the entire Russian cast speaking with a broad, slangy, American twang is extremely ludicrous.

However, the dancing more than compensates for the film's idiosyncracies. Extracts from the Second Act of *Swan Lake* are here danced by Galina Ulanova, and brief though the scenes are, I began to understand the necessity for the term *ballerina assoluta*. In a way one almost resents modifying one's standards; but to see Ulanova, even in a film, is to realise immediately that we have never seen a classical ballerina of such quality. This is magnificent dancing, every moment is broad and generous, while her beautiful arms are installed with pride and lyricism.

The *corps-de-ballet* is excellent throughout the film; the sets and costumes, however, do not accord with our own ideas of taste in *décor*.

We should see more films of ballet in Russia; or, better still, is it really out of the question for members of the Maryinsky Company to come as guest artists to Covent Garden.

Dancers you should know . . . 15

MICHAEL BOULTON

(Photo: Gordon Anthony)

WILD cries of indignation were raised by everyone, except Michael Boulton, when he was offered a two and a half year contract for Military Service by His Majesty's Government, last August.

It was not the sort of Command Performance his mother or the directors of the Sadler's Wells Ballet had planned for him. But Michael, stoic that he is, took it in his stride. Accustomed to life's obstacles he meets each new challenge in the manner of a scientist combatting microbes. He studies his problem carefully then goes about solving it methodically. In six months he has been made a Lance Corporal and will shortly become a qualified Physical Training Instructor—teaching recruits.

His balanced outlook could in a sense be credited to an unorthodox education. From the age of six to thirteen he experienced a sense of freedom seldom offered the average schoolboy. At psychologist A. S. Neal's co-educational school in Leiston, Suffolk, he was taught the facts of life and how to grapple with them. Consequently he grew up with few inhibitions and no complexes. His favourite pastime at school was ballroom dancing. Today he is a jitterbug of no mean accomplishment with a staggering collection of jazz and be-bop records.

To satisfy his mother's ambition, encouraged by his sympathy for dancing, he was enrolled in the Sadler's Wells School in the autumn of 1943 alongside another Well's dancer, Donald Britton. He was thirteen at the time.

Within a year he was dancing the role of Mercury in de Valois' *The Gods Go A-Begging*, with Sadler's Wells company at the New Theatre, in St. Martin's Lane. When the Sadler's Wells Theatre company was formed he became one of its principal dancers, dancing the Scottish Rhapsody in *Facade*, Danse Chinois in *Casse Noisette* and later sharing leading roles with Leo Kersley in the *Pas de Trois* (Swan Lake), *Les Sylphides*, *Pas de Deux* (Giselle), Harlequin in *Carnaval*, the Boy in *La Fête Étrange* and *Tritch-Tratch*.

His astonishing progress was rewarded later, by a place in the senior company in April, 1949, where he acquired the display piece role of the Blue Boy in *Patineurs* and danced in *Scènes de Ballet*.

There was just time enough to tour America with the company before he was required to change from blue silk tights to drab khaki. On August 10, 1950, he was conscripted.

One of the few completely Well's trained dancers, he was inadvertently responsible for the system of developing and strengthening the backs of male dancers now used at the school. While performing with the junior company he pulled a dorsal (back) muscle which incapacitated him for a time. Given a series of exercises at Barts Hospital, as treatment, he was cured and consequently developed a strong and powerful back and a pair of broad shoulders. In addition to the sureness it has added to his partnering, it inspired a young Dutch sculptor, Wym Verbon, to sculpt an attractive torso of him. Exhibited at the Battersea Park Exhibition in 1948, it will again be shown at the Edinburgh Festival this year.

He appears shorter than his five feet nine inches and has a thigh development closely resembling Nijinsky's ; no doubt responsible for his better than average elevation and soft *ballon* which is so attractive when he dances. A firm straight back and almost perfect co-ordination produce precision-like double turns in the air and smoothly controlled multiple pirouettes, in Eglevsky style. All the elements of a pure classical dancer are there. Were he permitted to continue his training without interruption he would surely develop into a virtuoso of technique.

At camp in Salisbury he uses the gym regularly for ballet practice for he has no intention of losing the development that he has worked so hard to attain over a period of years. In the back of his mind is comfortably lodged the promise from Ninette de Valois to restore him to his former position in the Sadler's Wells Ballet when his service is completed. He will be only twenty-two. **D.R.**

Television

January 16 *Centre Show* with Spanish Dancers Pepita Sarazena and José Luis.

There has seldom been seen a display so lacking in warmth and understanding of Spanish Dancing as this arid demonstration of "floor stamping". These faithful reproductions of the learnt lessons in *Zapateado* of Estampio, lessons which he dispenses in endless series to hundreds of people, together with the so called "correct" costume, identical for all, carry no conviction, unless the lesson is used as a basic foundation to be transposed in some manner and raised by the dancer to the level of an artistic theatrical performance. Deprived of these qualities, the only other reason for the *Zapateado* is utmost virtuosity. The chief virtue of this display was that it fitted well into the confined space of the little Nuffield Centre stage.

Sunday, January 14. *Carnaval*, (Children's Programme).

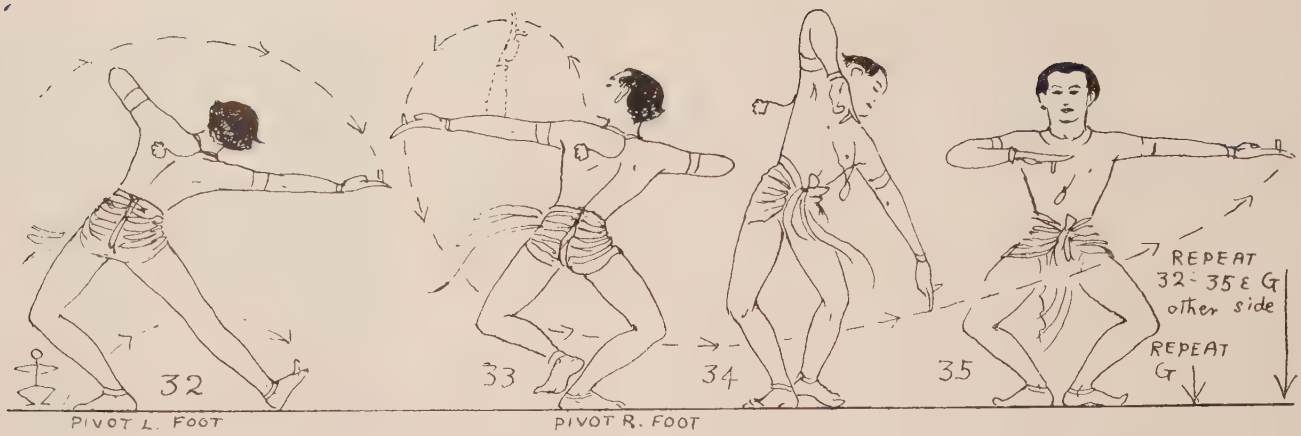
The introductory and closing views of this production were most disconcerting. Was it, one wonders, with an eye to setting the right early Victorian atmosphere, that the camera ploughed through a veritable jungle of vegetation reminiscent of the larger luxuriant greenhouses at Kew, before one even reached the stage where the ballet was to unfold? To my mind this endless vista of palms, ferns and foliage was useless in evoking the delicate poetry of *Carnaval*. The story of the ballet was told by Peggy Van Praagh and produced concisely by Naomi Capon, with the commendable double purpose of providing education and entertainment for children.

As is customary in the ballet. one saw, at the beginning of Pierrot's dance, his foot emerging stealthily from the wings, but from then onwards the movements of his body and the steps of the dance counted almost for nothing. David Poole is a very expressive Pierrot, but much of his performance was lost by shooting the dance entirely in close up. I am sure that Fokine did not intend Pierrot's solo to be pure unadulterated mime. The dancers taking part were, Domini Calahagan as Chiarina, Margarita Tate as Papillon, Michael Hogan as the dreamy Eusebius, David Poole as Pierrot and David Blair, good, but not swift nor scintillating enough as Harlequin and the adorable Patricia Miller as Columbine.

Elsa Brunelleschi

Each month we intend to publish an old photograph for its historic or amusement value. Can you think of a name for this feature If so, send a postcard to the Editor, Dance and Dancers, Mersey House, 132, Fleet Street, London, E.C., with the words " old photograph " on the top right-hand corner. The sender of the best title (there can be as many as six suggested titles on one entry) will be awarded a prize of half a guinea. Closing date March 19, 1951.

The above photograph shows Pavlova and Novikoff rehearsing in a garden (probably at Pavlova's London home, Ivy House, Hampstead.)



The above line drawings are taken from Kay Ambrose's Classical Dances and Costumes of India, *and show her method of explaining the dances of that continent*

New Books

The Ballet Annual, Edited by Arnold Haskell, Fifth Issue (A. & C. Black, 21s.).

WHEN things happen at regular intervals, such as Christmas, there always seems to be a tendency to say that they are much better than last time. For five years, Mr. Haskell has brought out his annual and on each previous occasion it has been better than before. The new issue falls short of the last in many respects.

Publications of this kind can be one of two things, they can either be full of beautiful prose and kept on account of that, or they can be invaluable as reference books. This particular volume is neither one of these things and it unfortunately contains a number of inaccuracies which will make it useless to refer to in years to come.

For instance, I was particularly flattered to find that the decor for *Pleasuredrome* had been attributed to me but the real truth was that I created the ballet for Leonard Rosoman the artist because it seemed a perfect subject for his own remarkable talent. These particular designs were bought by the British Council and Mr. Haskell himself toured with them in an exhibition of ballet designs in Spain.

Mr. Dyneley Hussey in an article on Ballet Music Since The War, talks about Stravinsky's *Jeu de Cartes* as though it was a recent work. Actually it was composed in 1936. Some of the captioning is rather strange as in one place Beryl Grey is given as dancing in *The Sleeping Beauty* when the photograph shows her as dancing the Black Swan from the third act of *Lac des Cygnes*. On page 128, Sheilah O'Reilly and Pirmin Trecu are said to be dancing *Jota Toledana* when they are really in *El Destino*.

These are only a few mistakes picked at random and no doubt Mr. Haskell has already received a letter from Mr. Lionel Bradley (who writes to all of us about our errors). But these together with the lack of an index rather detract from a book that could be the best reference book for years to come. In DANCE AND DANCERS we do make many mistakes but most of them are caused by the fact that the magazine has to be rushed to press and there is not sufficient time to double and treble check; Mr. Haskell has a whole year.

It is all a great pity as the volume is better printed than ever before and the photographs, many of which are old friends, have been well chosen.

Classical Dances and Costumes of India, by Kay Ambrose, with an introduction by Ram Gopal (A. & C. Black, 25s.).

MANY Westerners still seem to be under the impression that the dances of the orient consist only of sensuous nautch dances or fan-fluttering Geisha girls of the Japanese tea gardens. Even those who have listened attentively to Ram Gopal's instructive talks, which accompany his every appearance in the theatre, are still not completely clear as to the difference between the four main schools of Indian dancing—*Bharata Natya* (temple dances of the Tanjore courtesans, from South India), *Kathakali* (the dance dramas of Malabar), *Kathak* (whirling dance of North India), and *Manipuri* (from Assam and North India).

Kay Ambrose approaches the whole subject in such a lively and clear manner that most people should get a good idea as to what it is all about. Showing the various dances in strip-cartoon fashion, she also shows how not to do them. The background and development is clearly described. She also delivers some timely thrusts at those who visit the country for a few weeks and think that they have acquired the knowledge of generations.

So many instructive books make such dreary reading that it is refreshing to find one that is entertaining as well.

The Art of Scenic Design, by Lee Simonson (Harrap, 30s.).

IT is a curious thing that the decorative side of ballet (the most suitable of all the arts that go to make it to reproduce in a book) is the most neglected. Except for Mr. Beaumont's valuable *Five Centuries of Ballet Design* and a number of beautiful and expensive books about the Diaghilev ballet, there is nothing.

Although Mr. Simonson's book is strictly about the straight theatre and operas, it is never-the-less of extreme interest to all those who both paddle and are totally immersed in ballet design. Many of the articles have already appeared in his previous *The Stage is Set*. The one drawback is that the author is rather fond of getting up into a pulpit and preaching, a failing common to many American books of this kind. But in spite of this he has managed to lop most of the branches and reveal the main stem of theatrical design development. If we did not know that he was one of the most experienced and successful designers, the casual reader might get the impression that here was a theorist who expounded his views from the depths of an armchair in a library without ever having smelt the perfume of size and freshly-sawn timber.

Simonson has obviously been influenced by that great master, and the one who first understood the dramatic and symbolical use of light in the theatre—Adolphe Appia. The theories that Appia laid down could equally well be applied to the ballet and it is in this respect that the ballet has failed, with the exception of the work that Jean Rosenthal and Michael Benthall have done.

Even if Simonson's text cannot be applied to ballet, the many beautiful illustrations should be a mine of inspiration. Designers might well study the stage mechanism, the methods of changing scenery, and the general theatre construction of the sixteenth and seventeenth centuries—

Dances of England and Wales, by Maud Karpeles and Lois Blake.
Dances of Italy, by Bianca M. Galanti.
Dances of Scotland, by Jean C. Milligan and D. G. MacLennan.
Dances of Spain (vol. 2, North-East and East), by Lucile Armstrong.
(Max Parrish, 3s. 6d. each)

THESE little books which appear at regular intervals are intended to show us eventually the national dances of every country in Europe. At the moment, I am not certain what type of person they are aimed at. If it is the tourist then they are not concise enough, if the expert then they are far too sketchy. It seems that Kay Ambrose in her *Classical Dances and Costumes of India* (reviewed above) has discovered the best way of describing the complications of national dances to both expert and layman alike. However everyone can get a great deal of information from these books.

Some of the coloured plates are unfortunate. For instance, there are so many typical movements in the *Jota*, it seems odd to put in the one in the volume on Spain that creates a wrong impression; the archness of the two figures in *El U y el Dos* is rather sickening and un-Spanish. The dourness of those depicted from the British Isles should dampen many people's enthusiasm. That there is a considerable gaiety about our dances has been proved on every occasion that we have seen them at various festivals.

P.W.

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FOUR DANCERS OF SADLER'S WELLS BALLET

(Photo: Helga Sharland)

NADIA NERINA

(Photo: Angus McBean

HENRY LEGERTON

(Photo: Edward Mandinian)

PETER FRANKLYN WHITE

(Photo: Baron)

PAULINE CLAYDEN

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

AFTER having earned £160,000 in valuable dollars for Britain, the company arrived back in England on January 31. After that they had a fortnight's holiday. Margot Fonteyn and Michael Somes stayed on in New York for a television broadcast.

The full-length *Sleeping Beauty* opened the season at Covent Garden on February 21 (to be fully reviewed in our next issue) with Fonteyn in the title role and, what appears to be called, the entire first cast. On February 23, Moira Shearer danced the role with the entire second cast.

The first performance of Ashton's *Daphnis and Chloe* will take place in April. The designer has not yet been decided upon, and is not definitely Oliver Messel as was announced in our last issue. At the time of writing, no further creations have been officially announced though Ashton is said to be working on *Tiresias* which has a new score by Constant Lambert.

There has been a persistent rumour that Margot Fonteyn is only appearing at Covent Garden as a guest artist. As letters from overseas and also telephone enquiries about this matter have become frequent, we rang up The Opera House to ask if there was a grain of truth in this rather alarming report. As luck would have it Dame Ninette happened to be in the office at the time. Her reply was firm, "if there was any truth in such a rumour, I should be the first to hear about it". That Fonteyn is to make a film of *The Sleeping Beauty* later in the year we all know. It is also possible that she will make guest appearances abroad from time to time but this has happened before and it is only right that other countries should have a chance of seeing her. It is also time that she made more money. Few people realise that apart from the prestige, dancing with Sadler's Wells does not carry a large salary. Compared with what many dancers earn today, Fonteyn gets a mere pittance. So, people should not jump to conclusions that because she is not always in this country she has any intention of leaving the company in which she has grown up. She above all other artists is the most fervently faithful to Dame Ninette and the company that brought her to her exalted station.

SADLER'S WELLS THEATRE BALLET

THE first performance of the revival of Ninette de Valois' *The Prospect Before Us* took place on February 13 and will be reviewed in full. Helpmann dances the role of Mr. O'Reilly for the first few performances and then Stanley Holden takes over the role. The rehearsals of this work were hilarious as de Valois and Helpmann both tried to reconstruct the ballet that has not been given since the war.

As Fifield was indisposed, Pauline Harrop took over her role in *Pastorale* on January 20 and gave a nice performance though lacking the polish of Fifield. This work improves on second seeing though the *pas de deux* for Trecu and Patricia Miller is too long. Poole does not appear to have much to do. The setting is far too heavy and some of the costumes unattractive—the heavy drapes on the men's sleeves completely obscure the line of the arm. There are a number of things that some of the dancers are unable to do and on the three occasions that I have seen it, they have been fumbled. If dancers are unable to do certain things in a new work it is far better to take them out. Never-the-less the work has a nice flow and seems more mature than any of Cranko's work to date.

On January 23, Howard's *Fête Étrange* had a new cast with Beriosova as the girl, David Gill as the nobleman and Poole as the country boy. Although the three had very little rehearsal this turned out to be one of the most moving performances of this work (I am becoming more convinced than ever that this is one of the great English ballets). Poole may not dance as well as some of the country boys we have seen but none of them has given such an intelligent performance. His face reflects every changing mood in the work. Gill also made the starchy nobleman a person who you felt was getting a rather raw deal, yet he appeared to have an infinite understanding of the situation. Again it is Andrée Howard who has given Beriosova the type of role she excels in. Her interpretation was touching and she was beautifully adrift in her world of indecision and bewilderment. It

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seems extraordinary that with so many ballets to her credit, which have the touch of greatness, that there are not more Howard works in the repertoires of the world. Nearly all her work has the fibre of poetry and musicality that, when interpreted as on this occasion, lifts it far out of the common rut.

Balanchine's *Trumpet Concerto* seems to get worse at every performance. Unless the company work as a machine, there seems little point in having it in the programme. It is no use saying that it is a light work and should not be taken seriously. Other light works such as Ashton's *Les Rendezvous* and *Facade* have stood the test of time and they are not considered to be minor ballets. The more times that *Trumpet Concerto* is shown the more carelessly constructed it appears to be.

P. W.

BALLET RAMBERT

AT the Coliseum, Harrow, on February 8, the first act of *Giselle* returned to the repertoire with Margaret Hill in the title role. It is good to know that at least part of this fine production is to be seen again. When it was first given, with decor and costumes by Hugh Stevenson, in 1946 it was considered to be the most sensitive production of our time. Let us hope that the second act will soon be back as well.

In our last issue the name of the composer of *Prologue to Canterbury* (the new Paltenghi work for the Canterbury Festival) was given as John Fricker; actually the composer is Peter Racine Fricker. The decor and costumes are to be by Edward Burra.

David Paltenghi's other new work, which is for the Bath Festival, is about the famous Bath election in the Regency period. He is also working on some Egyptian dances for the Yvonne de Carlo film, being made in this country.

INTERNATIONAL BALLET

WHEN the company appear at the De Montford Hall, Leicester, on February 26, the stage director will have to face new problems. Owing to the size and shape of the hall, an entirely new arrangement of drapes has to be constructed with new lighting effects throughout; these will be supplemented by skeleton scenery and small props.

One of the most promising soloists in the company, Joyce Lydon, has been unable to dance for several weeks owing to a sprained foot; she should soon be back again with the company.

FESTIVAL BALLET

FOLLOWING their month's season at the Monte Carlo Casino from April 1 to 30, the company will return to the Stoll Theatre on May 7 for a Festival season lasting until July 7. During this two months we are promised *Peer Gynt* to Grieg music with choreography by Aurel Miloss. *Graduation Ball* by David Lichine to Strauss music, and *Atlantic Crossing* with a score by Ferde Grofe. The music for the latter has already been heard on the set of Decca records with Dolin speaking the narrative.

The company will include Markova, Riabouchinska, Krassovska, Dolin and Gilpin. The guest artists are announced as being Danilova, Toumanova, Chauviré, Massine, and Franklin.

THE SWEDISH BALLET

THE London *premiere* of this first Scandinavian company to visit England since Jean Borlin's Ballet Suédois in the 'twenties, took place too late to be reviewed in this issue. The repertoire consists of three long works, each of which plays for over an hour. All three have choreography by Birgit Cullberg. *Miss Julia*, based on Strinberg's play, has been acclaimed everywhere as one of the sensational ballets of our time. The other work in the opening programme, *Medea*, is, of, course based on the Euripides tragedy of the same name. On February 19, *Stone Portale* went into the programme with *Miss Julia* (which is being given every night); this work is based on Franz Kafka's play *The Trial* and has a score by Serge Prokofieff. The principal dancers are Elsa Marianne von Rosen, Julius Mengarelli and Birgit Cullberg.

BALLET EROS

THIS new company opens at the Devonshire Park Theatre, Eastbourne, on March 24. The principal dancers are Mela Carta, Rovi Pavinoff, and J. Dolotine. The artistic director is Jashf Crandall. The repertoire consists of *Swan Lake*, Act 2, *Les Sylphides*, *The Cow that Spoke*, *The Old Roue*, *Slavic Woman*, *The Rose*, *Frankie and Johnnie*, and *Circus Parade*. Vilem Tausky is the musical director.

Prima ballerina, Mela Carter, was with the de Basil company at Covent Garden after the war. She has also danced with Woizikovski Ballet Russe and appeared for five London seasons with the Anglo-Polish Ballet.

Rovi Pavinoff was also principal dancer with the Anglo-Polish company and for three years he was the principal male star of International Ballet. He was artistic director and principal dancer in his own company, Pavinoff Ballet.

Jashf Crandall, artistic director of the company, was director of the Woizikovski company and also of the Ballets de la Jeunesse in Paris. He toured the world with de Basil as principal character dancer.

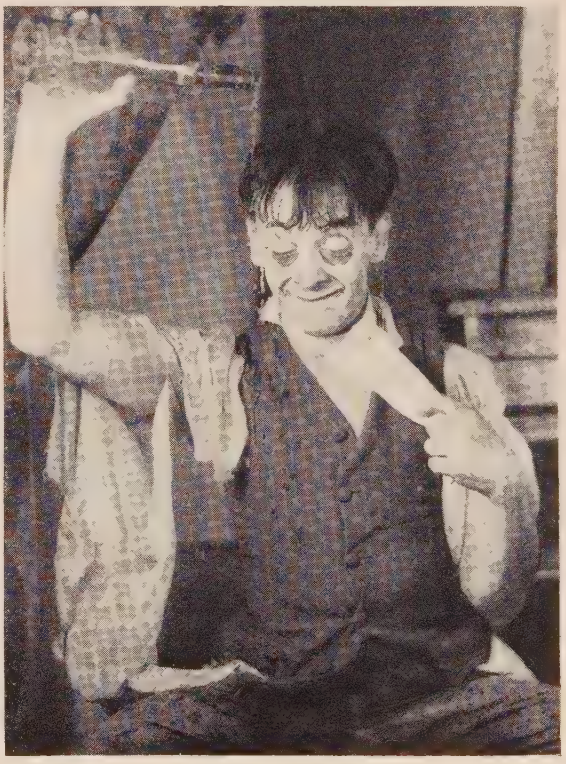
One of the aims of the company is to present performances specially for children. It also hopes to encourage dancers who have been trained for other walks of life.

BALLET WORKSHOP

ON February 18, Ballet Workshop put on a new programme at the Mercury Theatre. This includes *Spanish Suite* with costumes by Hugh Stevenson (who designed the Spanish costumes for *El Destino* at Sadler's Wells Theatre). This was a suite of traditional dances danced by Sara Luzita, Tutte Lemkow, and Robert Harrold. Frances James (sister-in-law of Ninette de Valois) has done the choreography for *Sappho* which was originally intended for the Ambassador Ballet. This work about the poetess who burned and sang on the Isle of Lesbos has a new score by Michael Hobson for piano, viola and flute. The decor and costumes are by Edward Hurst, who is a new American designer.

Walter Gore and Paula Hinton are to dance a new *pas de deux* called *Pastorale for Today* to Poulenc music. Jack Carter's *L'Homme et sa Vie* completes the programme.

On March 11 and 18, the programme consists of Celia Franca's *Colloque Sentimentale*, *Sappho* and a revival of Carter's *Stagione* which he created in early 1950 for Ambassador Ballet. This witty ballet will have two performances only. We must apologise to Hermione Hervey for putting her in last month under her old name of Hermione Hudson.



Robert Helpmann as Mr. O'Reilly in Ninette de Valois' The Prospect Before Us *which was revived at the Sadler's Wells Theatre on February* 13. *Constant Lambert arranged the William Boyce music. The scenery and costumes by Roger Furse are inspired by Thomas Rowlandson.*

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(Photo: Gordon Anthony)

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RAM GOPAL

AFTER giving a week of lecture recitals at the Watergate Theatre starting on January 8, Ram Gopal and his company of Indian dancers opened a two week's season at the Cambridge Theatre on January 15.

There were several new works in the programme including two ballets. The first, *Moghul Minatures*, showed the Kathak style of North India and had a slight story about the wooing of a beautiful Princess (Kumudini) by a handsome Prince (Ram Gopal). The second, *The Cloud Messengers*, told of how a lover invoked the clouds to carry him to his beloved who was many thousand miles away. After they have met, a Lightning Demon intervenes and the lover awakens to find it was only a dream. This beautiful work was very similar to one of the more disreputable tales in the Arabian Nights about the Lady Badur, which is probably repeated in the folk tales of every country. However, there was nothing disreputable about the ballet and it had a tranquillity that was accentuated by the exciting demon dance.

It is a good idea to add works such as these to a programme as it removed the feeling of a dance recital.

Among the other new numbers was a dance of fisherfolk catching and displaying their wares which had great charm, and was danced by Sesha and Anura, who also gave a Kandyan Dance in the form of a competition. By himself, Anura gave a number of Sinhalese origin which he danced with an instrument closely resembling a tamborine without a skin, known as a panteru; this instrument he cleverly manipulated by throwing it from one hand to the other.

Ram Gopal as the boy flying a kite
(Photo: Chance)

Ram Gopal's best single numbers were not new but it is always a pleasure to see them. *Garuda*, the dance of the golden eagle which is a tiny fragment from a long Kathakali dance drama, is most spectacular with a magnificent costume. But it is the two quieter Kathakali dances that I find the most impressive—the young boy flying a kite which symbolises his hopes, and the dance of the Lord Shiva contemplating the world at the close of day. Together in the space of a few minutes they seem to represent all the hopes and sorrows that are attendant upon creation. The centuries have eliminated all superfluous movement so that our western approach to the dance appears overloaded and clumsy in comparison.

This is the best company that has surrounded Ram Gopal for some time and is strong on the male side; but apart from Kumudini who is a beautiful dancer and improving each time we see her, the other girls in the company are weak. The introduction of unobtrusive backcloths in several of the numbers helps to break the monotony of eternal black "tabs".

After a week at Cardiff from January 29 to February 2 during which time Ram Gopal injured his toe, the company returned to London to the King's Theatre, Hammersmith, for two weeks starting February 5.

P. W.

EMPIRE BALLET

ALAN CARTER'S second new ballet for the Empire, Leicester Square, went into the programme January 29. This was *Concerto* to Artie Shaw's Concerto for Clarinet and orchestra.

The many difficulties of creating ballets in super-cinemas become more apparent. Firstly, one has to please an audience that has primarily come to see a film; and at the Empire there is always the presence of the precision girls who are bound to dominate anything else in the programme. Bearing all this in mind, *Concerto* is probably just the right kind of plot-less work. Carter has devised some effective choroeography which would be even more effective if it were danced in a slicker style. The mere handful of dancers looks lost on the big stage. I still feel that weight would have been added to the work if he had followed the example of Balanchine and used his principal dancer to represent the solo instrument .

P. W.

Dance and Dancers . . . . ABROAD

AMERICAN BALLET THEATRE

AFTER their enormously successful European tour Ballet Theatre gave a single performance at the Metropolitan Opera House on January 9 which included *Theme and Variations*, *Fall River Legend*, *Black Swan* and *Rodeo*.

An American tour follows and then the company may go to South America. At the moment, the directors, Lucia Chase and Oliver Smith, have decided not to have another trip to Europe this year. It is hoped that this decision will be altered as the company are the most popular of our foreign visitors and in this country we can learn a great deal from them.

NEW YORK CITY BALLET

NEW York City Ballet opens a new season at the Centre Theatre on February 6 which will continue for a month. During the season several new works are to be given including a revival of *Card Party (Jeu de Cartes)*. This work with a Stravinsky score was originally given at the Metropolitan Opera House in 1937 when Balanchine did the choreography. In Europe there have been several versions including one by Janine Charrat for Les Ballets des Champs-Elysées and one by Aurel Miloss for the ballet in Rome.

It seems probable that the company will return to Europe in the spring.

BALLET DES CHAMPS-ELYSEES

LES Ballets des Champs-Elysées are being re-organised. Dussurget and Lambert will be directors and Kaley conductor; Jean Robin remains administrator and Youly Algaroff is *maitre de ballet*.

A selection is going to be made from the repertoire and several choreographers, among them Jerome Robbins and perhaps Balanchine, will be asked to create new works. Babilée and Phillipart will return to the *Champs-Elysées* after their proposed three-week season in New York, with Ballet Theatre, in April. A former ballerina of the company is also expected to rejoin. Algaroff is able to dance again. The core of the troupe will remain unchanged. The filming of one of their most typical ballets is being arranged, also a tour in Germany. A long South American tour is contemplated for later in the year.

Thus there is good hope that this outstanding company, thanks to those who have worked to keep it going and to preserve its artistic tradition during difficult times, will soon be at full pressure again.

THE DE CUEVAS GRAND BALLET

AFTER their season in New York which, apart from the personal success of the stars, could not be called the greatest triumph on record, the company re-formed in Paris. Considerably reduced in size, they opened in Cannes in the middle of January where they remain for six weeks. This is to be followed by a tour of North Africa and then a season in Lisbon. The principal dancers remain the same except for Pagava who has to give up

Where are they now?

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Vivienne Reine	Empire Ballet	Folies-Bergère
Igor Barczinski	Empire Ballet	Folies-Bergère
Anthony Burke	Festival Ballet	Ambassador Ballet
Edward Gaillard	Continental and St. James	Empire Ballet
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"BALLET EDUCATION"

By NADINE NICOLAEVA-LEGAT

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Nadine Nicolaeva-Legat is the Principal of the Legat School, Prima Ballerina of the Imperial and State Theatre, Moscow and Petersburg (Bolshoi and Marinsky); Professor of the Classes of Perfection Moscow State Theatre and Principal Dancer in Serge Diaghileff's "Ballet Russe". She is the widow and a pupil of Nicolas Legat and is the foremost exponent of the Russian Classical School and Style in this country.

dancing for a year owing to gland trouble. Twenty-two of the old members of the company have left.

OPERA BALLET AT NICE

THE Opéra de Nice, under the direction of F. Aymé and J. Luccioni, presented its new ballet troupe to a packed house on December 30. That first programme consisted of the *première* of three works with choreography by Christian Foye, a former dancer of the Champs-Elysées: *La Princesse au Jardin*, to Grovlez' music and with costumes by Nicole Cardoso-Ayres, *Héro et Léandre* to the "Symphonie en Ré," by César Franck, costumes by Nany Renkin, *Symphonie Classique* to Prokofieff's symphony. The principal dancers of the new company are Olga Adabache, Elvire Kremis, Jean-Leo Zielstra. The *Nouveaux Ballets de l'Opéra de Nice*, under the special care of Madame Luccioni, will present several other works in the next few months, besides the usual work in operas, and will later tour France and Italy.

ROYAL THEATRE COPENHAGEN

Every New Year's Eve for the past six years, the Danish newspaper *Politiken* has awarded a prize of £500 to some young Danish artist who has shown outstanding talent. This year the ballet has been honoured for the first time, the award going to Inge Sand, the 22-years old soloist of The Royal Theatre, Copenhagen.

The gift was well deserved for although young this popular dancer has shown herself not only to be a very good artist, but also one of great promise.

She studied with (among others) Egorova in Paris, where she developed the fine technique which distinguishes her performances, and together with her fresh charm and strong personality appeals to the public even when she appears in small roles.

Her first chance came in 1945 when she appeared as the Butterfly in Harald Lander's ballet *The Spring* to music of Grieg. Later she appeared as the fiancée in *Beau Danube*, and amongst her other roles worth special mention are her performances in the *pas de trois* from *Swan Lake*, as one of the four fairy Godmothers in *Aurora's Wedding*, the Eskimo in *Hommage to Bournonville* and *Etude* another ballet by Lander.

She will also be the first artist to dance Swanilda at The Royal Theatre since Margot Lander left.

Jason (Julius Mengarelli) being seduced by Kreusa (Elsa-Marianne von Rosen) in the Swedish Ballet Company's production of Medea, *now at Princes Theatre. Based on the tragedy of Euripides, the subject is still up to date after* 2300 *years.*

The happy family life of Medea, Jason and their two children is broken up by Kreusa, daughter of King Kreon. Medea seeing her world falling to pieces offers Kreusa, as a wedding present, a veil and a wreath of gold. Kreusa tries them on but they are poisoned and she and her father die. In desperation Medea kills her children and Jason, left alone, is powerless to help.

(Photo: Sallstedts, Stockholm)

They were Applauded

DAVID POOLE for taking over the roles of The Country Boy in *Fête Etrange* and the Elderly Gentleman in *Assembly Ball* with Sadler's Wells Theatre Ballet, at such short notice.

Born in Cape Town on September 7, 1925, he started off his life by training to become a schoolmaster, but changed his mind and took up ballet at the age of 19. Worked with Cecily Robinson and Dulcie Howes and danced in their productions. Created principal roles in the works of John Cranko who was then starting his career as a choreographer. Joined the Sadler's Wells School in 1947 and went into the Theatre Ballet in the same year. First roles were in *Tritsch Tratsch*, the Scotsman in *Facade* and in Cranko's *Adieu*. Since then has risen to become one of the principal male dancers.

DAVID GILL for taking so many small roles so well. It is performances such as he gives in minor roles that form the backbone of any company.

Born at Gona in New Guinea on June 9, 1928, though his home is in Cardiff. It was in that town that he first saw International Ballet and decided to give up medicine, for which he was training, and take up ballet dancing. With no previous training he approached the Sadler's Wells School, and seeing possibilities in him they took him on. Walked on as a super in *The Sleeping Beauty* also with Ballet Theatre and the Vienna Opera at Covent Garden. In 1948 became a full member of the Sadler's Wells Theatre Ballet. Roles include: Lord Ravensgarth in *Selina*, Benno in *Lac des Cygnes*, Stranger Player in *Haunted Ballroom*, Bridegroom in *Fête Etrange*, The Husband in *Kardra*, and Noverre in *The Prospect Before Us*.

Ballet for Beginners

GLOSSARY

APOTHEOSIS. The finale of a work in which a descriptive or allegorical stage picture is formed. In early ballets, gods and goddesses descended on a machine.

BALLON, means bouyancy, bounce or elasticity. Refers to the suppleness, softness and elasticity combined with the elevation of a good dancer.

BALLOTTE, means to toss or ride like a boat on the water. There is a preparatory exercise of this name for the purpose of acquiring the flexibility necessary for the execution of the step known as "the boat" A series of ballottés should suggest a boat rocked by the waves. A good example is found in the first *pas de deux* for Giselle and Albrecht in *Giselle*, Act I.

BARRE. A pole fixed to the wall and parallel to the floor which will be found in every classroom. The hand of the dancer rests on the *barre* while exercising the limbs on the opposite side of the body. The hand should not grip the *barre* during the exercises but just rest upon it.

PIQUES. Steps that are usually executed forward by shooting from two feet in *demi-plie* (half bent) on to the point of one foot and holding the balance there' the other foot can be raised in any desired position. Double *piques* are the most difficult of all steps on point.

The Story of a Ballet

CARNAVAL

Fokine's *Carnaval* was first given at the Pavlova Hall in St. Petersburg in 1910 when the ballet had a rather different ending to the version that was given at the Paris Opera later in the same year. It is this latter version that we see to-day. The music was an orchestrated version of Schumann's piano suite of the same name. The scenery and costumes were by Leon Bakst. The roles of Harlequin and Columbine will always be associated with Nijinsky and Karsavina who created them in the Paris version.

There is little plot and it is really a series of dances beautifully strung together by Fokine.

In the corridor leading to a ballroom, various characters from the Italian comedy pursue each other and flirt. Lovesick Pierrot appears and tries to catch a young girl, Papillon, but she vanishes before he can entrap her under his hat.

The two lovers, Harlequin and Columbine, enter ; she is pursued by the old roue, Pantaloon, who has a love letter for her. This is seized by Harlequin and torn-up to the fury of the old man, who is pushed away. Harlequin kneels at Columbine's feet and declares his love. Revellers surround them and offer their congratulations. The lively dance is interrupted by the Philistines (spoil-sports)but they too get caught up in the whirl of the dance and have to retreat in disorder. The ballet ends with all the revellers surrounding the two loves while the unsuccessful suitors, Pierrot and Pantaloon are disconsolate.

Carnaval is the lighter side of romaticism whereas *Les Sylphides*, Fokine's other romantic ballet, is the more serious poetic side. At one time or another *Carnaval* has been in the repertoire of most of the major companies of the world. To-day it is in serious danger of becoming lost completely. In England, The Sadler's Wells Theatre Ballet give a very good interpretation of the work.

Owing to a clerical error in the January issue, the annual subscription to Dance Magazine in America was given as 11/3. This should, of course, read as 29/- for a year.

Ballet Dates

SADLER'S WELLS AT COVENT GARDEN

February
21 *The Sleeping Beauty* (Fonteyn, Somes, Ashton, Grey).
23 *The Sleeping Beauty* (Shearer, Hart, Ashton, Grey)
24 (M) *The Sleeping Beauty* (Fonteyn, Somes, Powell, Lindsay)
27 *The Sleeping Beauty* (Shearer, Hart, Ashton, Grey)
March
1 *The Sleeping Beauty* (Fonteyn, Somes, Ashton, Grey)
2 *The Sleeping Beauty* (Shearer, Hart, Ashton, Grey)
3 (M) *The Sleeping Beauty* (Elvin, Hart, Powell, Lindsay)
3 (E) *The Sleeping Beauty* (Fonteyn, Somes, Powell, Grey)
5 *The Sleeping Beauty* (Shearer, Hart, Ashton, Grey)
6 *The Sleeping Beauty* (Fonteyn, Somes, Ashton, Grey)
7 *The Sleeping Beauty* (Elvin, Hart, Powell, Lindsay)
8 *The Sleeping Beauty* (Fonteyn, Somes, Ashton, Lindsay)
9 *The Sleeping Beauty* (Shearer, Hart, Ashton, Lindsay)
10 (M) *The Sleeping Beauty* (Grey, Field, Powell, Lindsay)
10 (E) *The Sleeping Beauty* (Fonteyn, Somes, Powell, Lindsay)
12 *Cinderella* (Fonteyn, Somes, Ashton, MacMillan)
13 *Cinderella* (Shearer, Somes, Ashton, MacMillan)
14 *Cinderella* (Fonteyn, Somes, Ashton, MacMillan)
15 *Cinderella* (Elvin, Rassine, Ashton, MacMillan)
16 *Cinderella* (Shearer, Somes, Ashton, MacMillan)
17 (M) *Cinderella* (Elvin, Rassine, Ashton, MacMillan)
17 (E) *Cinderella* (Fonteyn, Somes, Ashton, MacMillan)
19 *Cinderella* (Elvin, Rassine, Ashton, MacMillan)
20 *Cinderella* (Shearer, Somes, Ashton, MacMillan)
21 *Cinderella* (Fonteyn, Somes, Ashton, MacMillan)
22 *Les Patineurs, Ballet Imperial, Mam'zelle Angot*
24 (M) *Les Patineurs, Ballet Imperial, Mam'zelle Angot*
24 (E) *Les Patineurs, Ballet Imperial, Mam'zelle Angot*
26 *Lac des Cygnes* (Fonteyn, Somes)
27 *Lac des Cygnes* (Grey, Field)
28 *Lac des Cygnes* (Shearer, Somes)
29 *Lac des Cygnes* (Elvin, Field)
30 *Lac des Cygnes* (Act 2), *Ballet Imperial, Facade*
31 (M) *Lac des Cygnes* (Grey, Field)
31 (E) *Lac des Cygnes* (Fonteyn, Somes)

SADLER'S WELLS THEATRE BALLET

March
6 *Assembly Ball, Prospect Before Us, Pas de Trois Swan Lake, Les Rendezvous*
10 (M) *Pastorale, Prospect Before Us, Pas de Deux Giselle, Carnaval*
13 *Sea Change, Pineapple Poll* (1st performance), *Beauty and the Beast, Pastorale*
17 (M) *Casse Noisette* (Act 2), *Fete Etrange, Pineapple Poll*
20 *Lac des Cygnes* (Act 2), *Haunted Ballroom, Pineapple Poll*
24 (M) *Assembly Ball, Prospect Before Us, Beauty and the Beast, Summer Interlude*
27 *Pastorale, Beauty and the Beast, Valses Nobles et Sentimentales, Prospect Before Us*
31 (M) *Pineapple Poll, Sea Change, Pas de Trois Swan Lake, Les Rendezvous*

FESTIVAL BALLET

March
5 Opera House, Manchester (two weeks)
19 Hippodrome, Bristol (two weeks)
April
1-30 The Casino, Monte Carlo

BALLET RAMBERT

February
26 Opera House, Tunbridge Wells
March
5 Grand Theatre, Swansea
12 Essoldo Cinema, Penge

TELEVISION

March
4 5.30-6.0 p.m., Three Bears Ballet
5 Ballet for Beginners, 8.45-9.30 p.m., sixth and last programme
7 5.30-6.0 p.m., Same programme as March 5 abbreviated for children

As arrangements for television programmes are not definitely decided by the B.B.C. until about two weeks before the transmission it is not possible to give a detailed forecast of programmes for the month. Full programmes will be found in the *Radio Times*.

INTERNATIONAL BALLET

March
5-17 Hippodrome, Golder's Green
26-31 The Dome, Brighton
April
2-7 New Theatre, Northampton

THE SWEDISH BALLET at Princes Theatre, London

February
12-17 *Miss Julia, Medea*
19-24 *Miss Julia, Stone Portale*
26-Mar. 3 *Miss Julia, Medea*
March
5-7 *Miss Julia, Stone Portale*
8-10 *Miss Julia, Medea*

BALLET EROS

(Principal dancers Mela Carta and Rovi Pavinoff)
March
24 Devonshire Park Theatre, Eastbourne

BALLET WORKSHOP at the Mercury Theatre, London

February
18 *Spanish Suite, Sappho, Pastorale for Today, L'Homme et sa Vie*
25 *Spanish Suite, Sappho, Pastorale for Today, L'Homme et sa Vie*
March
11 *Colloque Sentimentale, Sappho, Stagione*
18 *Colloque Sentimentale, Sappho, Stagione*

All programmes, dates, and casts, are subject to alteration.

FESTIVAL OF BRITAIN

Preliminary arrangements for Ballet during the Festival

THE SADLER'S WELLS BALLET

The Company will appear at The Royal Opera House during May and July.

Programmes will include: *Daphnis and Chloe* by Ravel, with new choreography by Frederick Aston.

Tiresias, a specially commissioned work by Constant Lambert, with choreography by Frederick Ashton (first performance).

The Company will include Margot Fonteyn, Moira Shearer, Pamela May, Beryl Grey, Violetta Elvin, Michael Somes.

THE SADLER'S WELLS THEATRE BALLET

The Company will appear at Sadler's Wells during May and early June.

Programmes will include ballets by the following choreographers: Balanchine, De Valois, Ashton, Cranko.

They will include: *Harlequin in April* a specially commissioned work by Richard Arnell with choreography by John Cranko (first performance).

FESTIVAL BALLET

The Company will appear at the Stoll Theatre from May 7 to July 7. Programmes will include *Peer Gynt* by Grieg with choreography by Aurel Millos; *Graduation Ball* by Johann Strauss with choreography by David Lichine and *Atlantic Crossing*, a new work with music by Fered Grofe.

The Company includes: Markova, Dolin, Riabouchinska, Gilpin, Krassovska.

Guest artists include: Danilova, Toumanova, Chauviré, Massine, Franklin.

Clubs

The New Hampstead Dance Group. Dir.: Mrs. M. Paine, Mr. A. Suteroff. Studio: St. Andrew's Church, Malden Road, N.W.5.

Club Classes: Monday, 8-10 p.m., Tap and Modern Dance, Mrs. Paine. Tuesday, 8-10 p.m., Advanced and Inter. Ballet, Mr. Suteroff. Thursday, 8-10 p.m., Elementary Ballet, Mrs. Paine. Friday, 8-10 p.m., Beginners Ballet, Mr. Suteroff.

These classes are affiliated to the L.C.C. (Marylebone Literary Institute).

For further details write: Mrs. Paine, St. Andrew's Church, Malden Road, N.W.5.

Erith Ballet Club. Dir.: Algar Nunn, 51, Langdale Crescent, Bexleyheath.

The club had a fairly good year in 1950. Ten new ballets were produced, besides four revues, a new musical play and a pantomime. Details of the next production are not yet available but plans for 1951 are even more ambitious.

OXFORD.

Oxford University Ballet Club. Sec.: Clement Crisp, Keble College, Oxford.

Recent speakers to the club have included Caryl Brahms, Clive Barnes, John Percival, David Poole, Ronald Wilson and G. B. L. Wilson. John Cranko arranged a most interesting demonstration in choreography, illustrated by two members of the Sadler's Wells Theatre Ballet, Pauline Harrop and Peter Wright. George Balanchine has accepted an invitation to become one of the club's patrons.

CROSSWORD SOLUTIONS

to Puzzle on Page Thirteen

VETERANS. Across. 5, Idols. 8, Side step. 9, Actor. 10, Cat's tail. 11, Devil. 14, Lac. 16, Dear me. 17. Reader. 18, Say. 20, Spins. 24, Courtier. 25, Paula. 26, Espinosa. 27, An end. Down. 1, As ice. 2, Edits. 3, Ask to. 4, Petipa. 6, De Cuevas. 7, Leonide's. 12, Helpmann. 13, Franklin. 14, Les. 15, Cry. 19, Alonso. 21, Train. 22, Minor. 23, Friar.

BEGINNERS. Across. 5, Sings. 8, Glissade. 9, A fool. 10, Last name. 11, A cast. 14, Any. 16, Waists. 17, Endure. 18, Pas. 20, Again. 24, Best foot. 25, A tutu. 26, A serpent. 27, Props. Down. 1, Agile. 2, First. 3, As one. 4, Odd man. 6, In Facade. 7, Glossary. 12, Daughter. 13, Is Tip Top. 14, Asp. 15, Yes. 19, A feast. 21, storm. 22, Model. 23, State.

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m—male; f—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)

JANE AVNER, 11, Highfield Gdns., Golders Grn, London, N.W.11, wants b.c. m. or f. age 15-18 in U.S.A., S. America, France; m.a. 15; p.r.

JACQUELINE BEASLEY, 6, Richmond St., Plaistow, London, E.13, wants b.c. age 18-25 from Europe, S. Africa, Great Britain; m.a. 19; o.i. music, skating, theatre, travel books.

PETER BARNES, 19, Ruskin Walk, Bromley, Kent, wants b.c. f. or m. age over 18, in France, Spain, Scandinavia; m.a. 19; o.i. any subject except swimming, photography; ls. English, matric French.

AUDREY ALLEN, 94, Brondesbury Villas, Kilburn, London, N.W.6, wants b.c. f. age 15-17 in England, Australia, U.S.A.; m.a. 15; o.i. music, theatre, books; p.r.

IVOR MATCHEN, 72, East St., Epsom, Surrey, wants b.c. age 15-17 in Europe (not Brit.), Canada; m.a. 16; o.i. swimming, concert-going, piano; p.r.; ls. English, French.

JOAN HINCHCLIFFE, 22, Watkin St., Sheffield, 6, wants b.c. U.S.A., Australia, Canada; m.a. 16; o.i. films, swimming; p.r.; all answered.

JOAN HOOKS, Senior School, Dartington Hall, Totnes, Devon, wants b.c. m. or f. age 17-22 anywhere; m.a. 17; o.i. music, theatre, ice-skating, sport.

E. G. LEIGH EDWARDS, Henderson Hall, Cochrane Park, Newcastle-upon-Tyne, 7, wants b.c. m. age 20-30 in England, France, America, any Spanish speaking country; m.a. 23; o.i. music, theatre, Spanish dancing; ls. Spanish or English.

SHIRLEY MAYER, 220, Hempstead Road, Watford, Herts., wants b.c. m. or f. age over 20 U.S.A., Australia, Scandinavia; m.a. 22; o.i. photography, films, animals; p.r.; all answered.

PAMELA LAKE, 17, Hillfield Close, Redhill, Surrey, wants b.c. m. or f. age 18-22 U.S.A., Canada, S. America; m.a. 18; o.i. books, art, films; ls. English, French; p.r.

KATHLEEN MILLS (Mrs.), 87, Victory St., Devonport, Plymouth, wants b.c. preferably in Commonwealth; m.a. 32; young daughter learning dancing; o.i. books, films, theatre, country walks; all answered.

LIONEL THOMAS, 126a, Copestone Road, London, S.E.15, wants b.c. m. age over 20, in London; m.a. 20; o.i. theatre, medicine; p.r.

MARIAN DEAN, 13, Hardinge St., Stepney, London, E.1, wants b.c. f. age 16-20 in Paris, New York, Australia; m.a. 17; o.i. photography, music, literature; p.r.; all answered.

JOSEPHINE ELLERTON, 34, Rodney Pl., Walthamstow, London, wants b.c. m. or f. age 16-20 in France, Holland, Guernsey, Scandinavia; m.a. 16; o.i. Tennis, swimming, reading, cycling; all answered.

SHIRLEY HERRING, 62, The Green, Morden, Surrey, wants b.c. m. or f. age 16-20 in England, Scotland, S. America; m.a 16; o.i. writing, reading, swimming, tennis; ls. English, French; p.r.

PETER BAILEY, 49, Cross Flatts Parade, Leeds, 11, wants b.c. m. and f. anywhere, any age; m.a. 24; o.i. theatre, poetry, music, youth work.

BERYL HAYWARD, 37, Tolworth Gdns, Chadwell Heath, Essex, wants b.c. m. or f. age 25-30 in Australia, Canada and U.S.A.; m.a. 25; o.i. theatre, reading, photography, sport; p.r.

BRENDA COLLINS, 3, Ardoch Road, Catford, London, S.E.6, wants b.c. f. age 16-18, in U.S.A., Australia, Switzerland; m.a. 18; o.i. tennis, foreign stamps, films; p.r.

COLIN PAPWORTH, Holmedale, 42, Thompson St., Langley Mill, Notts, wants b.c. m. age over 19 anywhere in England or Europe; m.a. 20; o.i. Opera, theatre, music, books, nature, cinema; all answered; p.r.

JOHN ROBINSON, "The Paddock," Brooklands Rd., Sale, Manchester, wants b.c. m. in England, America, Scandinavia; m.a. 20; o.i. opera, Lieder, recorded music; ls. English, French; p.r.; all reasonable letters answered.

MICHAEL B. PUNGENTT, 6a, Camden Terr., Canden Sq., London, N.W.1, wants b.c. m. age over 20 in N.W. London; o.i. music, films, art; p.r.

AILSA CUMMING, 24, Glenbervie Dr., Leigh-on-Sea, Essex, wants b.c. m. or f. 14-18 in Canada,U.S., S. America, S. Africa; m.a. 14; o.i. sport, films, reading, ballroom dancing.

PATRICIA SMITH, 4, Del-La-Pole Ave., Balfour St., Hull, wants b.c. age 19-24 in London, U.S., France; m.a. 19; o.i. drama, music, reading; p.r.; all answered.

JOAN PRICE, 50, Belgrave Road, Wyken, Coventry, wants b.c. f. age 14-16 in London; m.a. 14; o.i. theatre, books, films.

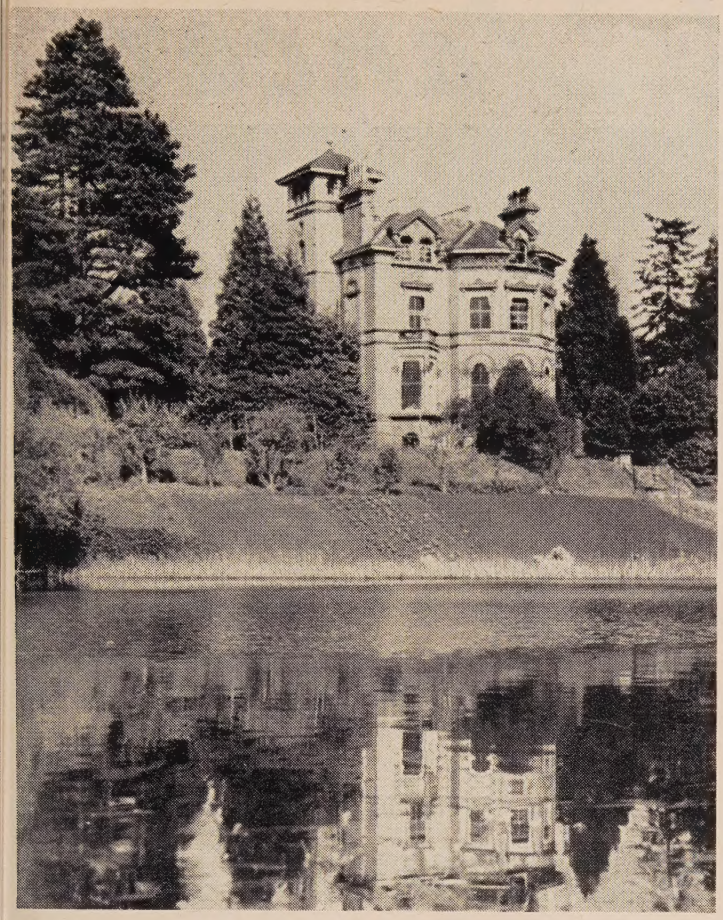
JANET REID, 22, Sherwood Road, Crosby, Liverpool, wants b.c. m. or f. age 16-20 abroad (especially Canada and America); m.a. 17; o.i. ballroom dancing, films, swimming, dogs; p.r.; all answered.

SHIRLEY MORRIS, 19, Ringcroft Road, Old Swan, Liverpool, 13, wants b.c. f. age 15-18 in U.S., Canada, Australia; m.a. 15; o.i. swimming, tap dancing, reading; p.r.

CATHERINE ROGERS, 54c, Warwick Gdns., Kensington, London, W.14, wants b.c. f. age 13-15 in Australia, N. Zealand, S. Africa; m.a. 13; o.i. swimming, tennis, books; p.r.

HORST KRAUSE, dancer at Statstheater, Braunschweig, Brit. Zone of Germany., b.c. with ballet lovers and other dancers; m, any country; m. a. 21; ls. English, German; p.r. all letters answered.

ALEXANDER VON HAARSEVEEN, 35 (3) Laing's Neksdr, Amsterdam, Holland, wants b.c. m. age 24, in England, U.S.A. and South America; m.a. 22; o.i. costume design, tennis; ls. English; p.r., all letters answered.



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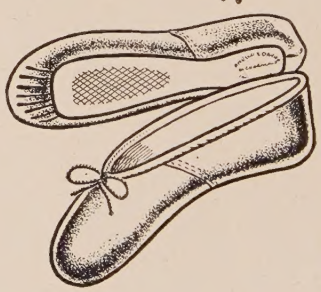

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Dance and Dancers

Tatiana Riabouchinska as the Sugar Plum Fairy in Festival Ballet's "The Nutcracker".

(Photo: Gilbert Adams)

March 1951

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